

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 944.—Vol. 62
Registered at the General Post
Office for Canadian Postage

OCTOBER 1 1921

Price 6d.; Postage 2d.
Annual Subscription, post-free, 7s. 6d.

ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.

Conductor: Sir FREDERICK BRIDGE, C.V.O., M.A., Mus. D.

FIFTY-FIRST SEASON, 1921-22.

SATURDAY, OCTOBER 29, 1921, AT 2.30 P.M.

ELIJAH - - - - MENDELSSOHN

MISS AGNES NICHOLLS. MADAME KIRKBY LUNN.
MR. BEN DAVIES. MR. HERBERT BROWN.

SATURDAY, NOVEMBER 26, 1921, AT 2.30 P.M.

THE MUSIC-MAKERS - - - - ELGAR

THE GOLDEN LEGEND - - - - SULLIVAN

MISS DORIS VANE. MISS PHYLLIS LETT.
MR. WALTER HYDE. MR. WALTER SAULL.
MR. CHARLES TREE.

SATURDAY, DECEMBER 17, 1921, AT 2.30 P.M.

CAROLS

MISS LAURA EVANS-WILLIAMS. MISS OLGA HALEY.
MR. JOHN COATES. MR. HARRY DEARTH.

SATURDAY, JANUARY 7, 1922, AT 2.30 P.M.

MESSIAH - - - - HANDEL

MISS CARRIE TUBB. MISS PHYLLIS LETT.
MR. WILLIAM BOLAND. MR. NORMAN ALLIN.

SATURDAY, FEBRUARY 4, 1922, AT 2.30 P.M.

HIAWATHA - - - - COLERIDGE-TAYLOR

MISS RUTH VINCENT.
MR. BEN DAVIES. MR. HERBERT HEYNER.

SATURDAY, MARCH 4, 1922, AT 2.30 P.M.

A SONG OF DESTINY - - - - Brahms

HYMN OF JESUS - - - - Gustav Holst

CONCERTO FOR ORGAN AND ORCHESTRA Handel

THE MASQUE IN DIOCESIAN - - - - Purcell

THE WASPS—ORCHESTRAL SUITE R. Vaughan Williams

First performed at the Royal College of Music Patron's Fund
Concert, July 23rd, 1912.

THE FORGING OF THE ANCHOR - - - - Bridge

MISS CARRIE TUBB.
MR. PARRY JONES. MR. ROBERT RADFORD.
Organ: MR. H. L. BALFOUR.

SATURDAY, APRIL 1, 1922, AT 2.30 P.M.

THE DREAM OF GERONTIUS - - - - ELGAR

MADAME KIRKBY LUNN.
MR. JOHN COATES. MR. ROBERT RADFORD.

GOOD FRIDAY, APRIL 14, 1922, AT 2.30 P.M.

MESSIAH - - - - HANDEL

MISS RUTH VINCENT. MISS MARGARET BALFOUR.
MR. FRANK MULLINGS. MR. NORMAN ALLIN.

THIS IS NOT A SUBSCRIPTION CONCERT.

FULL CHORUS AND ORCHESTRA
Organist: Mr. H. L. BALFOUR, Mus. Bac.

Of the EIGHT CONCERTS to be given, Seven, including the Carol
Concert on December 17, will be comprised in the Subscription Series.
Prices of Subscription for these Seven Concerts: Stalls, £2 14s. 6d.;
Arena, £1 19s.; Balcony (Reserved), £1 7s. 6d.

Prices of Tickets for each Concert: Stalls, 10s. 6d.; Arena, 7s. 6d.;
Balcony (Reserved), 5s.; Unreserved, 3s. 6d.; Gallery (Promenade), 2s.
Subscribers' names will be received and tickets issued at the
Booking Office, Royal Albert Hall, and the usual Agents.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

Instituted 1822. Incorporated by Royal Charter, 1830

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the
requirements of the Teachers' Registration Council, has been instituted.

TWO LECTURES by Mr. J. B. McEWEN, F.R.A.M., on "Sound
Waves," will be given on Wednesday, October 5 and 12, at 3.15.

A LECTURE, by Dr. F. G. SHINN, Hon. R.A.M., on Haydn and
Mozart, will be given on Wednesday, October 19, at 3.15.

THREE LECTURES, by the PRINCIPAL, on Beethoven, will be
given on Wednesday, October 26, November 2 and 9, at 3.15.

FORTNIGHTLY CONCERTS, Saturdays, October 8 and 22, at 3.
CHAMBER CONCERT, Monday, October 31, at 3.

L.R.A.M. Christmas Exam. Last day for entry, October 31.

J. A. CREIGHTON, Secretary.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W. 7.

(Incorporated by Royal Charter, 1883.)

Telegrams:

"Initiative, Southkens, London."

Telephone:

"1160, Western."

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE PRINCE OF WALES, K.G.

Director: Sir HUGH ALLEN, M.A., D.Mus.

Honorary Secretary: GEORGE A. MACMILLAN, Esq., D. Litt.

Intending Students who wish to enter the College are asked to send
in their forms of application as soon as possible.

SPECIAL TEACHERS' TRAINING COURSE CLASSES have
been arranged to meet the requirements of the Teachers' Registration
Council.

A Junior Department is established for Pupils under 16 years of age.
Syllabus and Official Entry Forms may be obtained from the
Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND
(Founded by Sir Ernest Palmer, Bart.). For the encouragement of
British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

GUILDHALL SCHOOL OF MUSIC

ESTABLISHED AND MANAGED BY THE CORPORATION OF LONDON.

VICTORIA EMBANKMENT, E.C. 4.

PRINCIPAL LANDON RONALD.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING
in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £9 9s. and £12 12s.
per term, comprising principal and secondary Subjects, Harmony,
Sight-Singing, and Orchestra.

AUTUMN HALF-TERM commences Monday, October 31st.

Prospectus and Syllabus of Local Centres and Local School
Examinations (open to general public), free on application.

Telephone: Cent 4459.

Telegrams: Euphonium Fleet, London.

H. SAXE WYNDHAM, Secretary.

THE CHURCH OF ST. MICHAEL, CORNHILL, E.C.

DR. HAROLD DARKE

IS ARRANGING TO GIVE

SIX BACH RECITALS

ON

THURSDAYS, OCTOBER 6th to NOVEMBER 10th, at 6 p.m.

The complete Book of Programmes (price Sixpence) can be obtained
at the Church, or post free by sending 7d. stamps to

Dr. HAROLD DARKE, 22, Greville Road, N.W. 6.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA
President: SIR THOMAS BEECHAM, Bart.
Principal: DR. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical Instruction, and are not admitted for a shorter period than one year.

Fee for the year, £36. Special fee for Organ Course, £30, and for Wind Instrument Course, £18.

Systematic Course for the Training of Teachers included in the curriculum.

Opera Class—Miss MARIE BREMA

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

STANLEY WITHERS, Registrar.

MANCHESTER SCHOOL OF MUSIC.

Principal: ALBERT J. CROSS, A.R.A.M.

Thirtieth Year begins on October 10.

The oldest Institution in Manchester devoted solely to the interests of Music.

All Branches of Music taught. Day and Evening Private Lessons.

Full Orchestral Class. Intermediate and Elementary String Orchestras, Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, &c., and Opera.

The School Opera Class and Orchestra will give "La Fille de Madame Angot," on October 27, 28, and 29, in the Whitworth Hall, Manchester University.

Single Subjects taught. Prospectus from 16, Albert Square.

BIRMINGHAM & MIDLAND INSTITUTE SCHOOL OF MUSIC.

Visitor SIR EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director GRANVILLE BANTOCK, M.A., D. Mus. (Ed.).

SESSION 1920-1921.

The Session consists of AUTUMN TERM (September 20 to December 10); WINTER TERM (January 19 to April 9); SUMMER TERM (April 11 to July 9).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, Secretary.

Paradise Street, Birmingham.

THE IDEAL METHOD OF MEMORY-TRAINING FOR MUSICIANS.

A SYSTEM OF STUDY WHICH QUICKENS AND STRENGTHENS THE MUSICAL MEMORY, THE IMAGINATIVE AND PERCEPTIVE POWERS.

A CORRESPONDENT WRITES:—

"I could not play one piece from Memory. Now I can play from Memory every piece I learn."

Write for particulars:—

C. G. WOOD, MUS. BAC.,

SCHOOL OF MUSIC, 25, LOXHAM STREET, BOLTON.

LONDON COLLEGE OF MUSIC. GREAT MARLBOROUGH STREET, LONDON, W.1.

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION:

DR. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.
(Staff of Fifty-eight Examiners. For full list see Syllabus.)

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 400 Local Centres in the United Kingdom in DECEMBER. Last day of entry, November 8.

SYLLABUS, and Forms of Entry, on application to the Secretary.

Silver and Bronze Medals and Book Prizes are awarded at the Examinations in accordance with the printed regulations.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained in all musical subjects under the best Professors at moderate fees. Lessons may commence from any date.

For full information apply.

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: Central 3775.

ADVISORY BOARD FOR COMPOSERS.

Director:—DR. A. EAGLEFIELD HULL.

Advisory Committee:

Arnold Bax	B. J. Dale	S. H. Nicholson, M.A.
York Bowen	Edward J. Dent	Dr. R. R. Terry
Frank Bridge	Eugène Goossens	Dr. Vaughan Williams
Albert Coates	Hamilton Harty	

Interpretative Committee:

J. Francis Harford	Albert Sammons
William Murdoch	Philip Wilson

For particulars, Rules, &c., apply to the Secretary of Advisory Board for Composers, c/o Æolian Hall, New Bond Street, W.1.

THE TECHNIQUER AN APPARATUS FOR DEVELOPING THE HANDS OF ALL INSTRUMENTALISTS.

Invented and Patented by MR. R. J. PITCHER, Mus. Bac.

Extract from a letter received from H. COWARD, Esq., M.A., Mus. Doc. Oxon.: May, 1921.

"Re your 'Techniquer.'—Having now had proof of its usefulness I may say that you are at liberty to use my name as a supporter of the invention. I am ordering another. H. COWARD."

Send for particulars and list of testimonials.

"Hand Development," 7d., post free. Set of 15 photos, 4s.
Miss F. J. FITCH, A.R.C.M., A.R.C.O., Secretary;
Miss I. R. PITCHER, Assistant Secretary,
21, Boundary Road, St. John's Wood, N.W.4.

THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLONFIELD CRESCENT, PADDINGTON, W. 2.

Founder: MR. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, &c. Telephone, Paddington 5990. Sec., ARTHUR G. BATES.

L.R.A.M.

Coaching by Specialists for the Practical Examination (all subjects) and also in the Harmony, Form, and Art of Teaching Papers Special Class for Aural Tests. Apply, Registrar.

METROPOLITAN ACADEMY OF MUSIC

72-74, High Street, Marylebone, W.1.

THE WARDROP CORRESPONDENCE COLLEGE.

21, BEDFORD ROW, LONDON, W.C.1.

APPRECIATION OF MUSIC.

Correspondence Courses have been drawn up by an experienced teacher of this subject. These are non-technical, and are enjoyable to all interested in Music.

Further particulars from Secretary.

How to play difficult music with ease. . . .

Pianists who wish to play the music which affords the greatest enjoyment and relaxation—the compositions of the world's greatest musicians—and who are averse to the drudgery of wearisome keyboard practising in order to obtain the necessary technical proficiency, will find the "From Brain to Keyboard" method of the greatest possible help.

Practice on this system, much of it away from the keyboard, is never wearisome, and after some weeks of it, spending quite a short time every day, a degree of technical proficiency is obtained which would be otherwise impossible, even after years of keyboard practising for several hours daily.

Sir FREDERICK BRIDGE, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. More than 11,000 successful students add their testimony.

"From Brain to Keyboard"

Macdonald Smith's System of Pianoforte Playing.

My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average, or advanced pianist. The book will be sent free of charge, and post free.

M. MACDONALD SMITH, 19, BLOOMSBURY SQUARE, LONDON, W.C. 1.

The CORRECT USE of "ARM BALANCE"

RELAXATION AND WEIGHT TOUCH TO PIANOFORTE PLAYING.

A CORRESPONDENCE COURSE IN MODERN PIANOFORTE PLAYING based on the playing of the great Artists.

Those who have marvelled at the EXQUISITE TONE of de Pachmann in a Chopin Valse or Nocturne, must surely have asked themselves how it is obtained. A great Pianist plays rather by instinct than by method, still there is method in such playing.

MY PRINCIPLES ARE DERIVED FROM A CLOSE STUDY OF THE BEST PLAYERS, AND ARE NOT A MERE BUILDING UP FROM A PURELY MECHANICAL TRAINING OF THE FINGERS BY ORDINARY EXERCISES. THE PRODUCTION OF BEAUTIFUL TONE IS THE FIRST MATTER I DEAL WITH. FOR WITHOUT IT NO TECHNIQUE CAN BE PLEASING OR PRODUCE A MUSICAL RESULT

An F.R.C.O., L.R.A.M. writes:

"You ask me what I think of your Fingerwork Lessons. Let me quote the opening sentence of G. H. Mair's English Literature. 'There are times in every man's experience when some sudden widening of the boundaries of his knowledge, some vision of hitherto untried and unrealised possibilities, has come and seemed to bring with it new life and the inspiration of fresh and splendid endeavour.'

"Well, musically, that is what your lessons have done for me."

Write for full particulars, stating your difficulties.

(Studio M.T.)

THE CHARLES A. GILLETT

School of Pianoforte Playing.

11, SOUTH MOLTON STREET, NEW BOND STREET, W. 1.

ST. LUKE'S, HAMPSTEAD.

Next to Westfield College (London University), Kidderpore Avenue, Finchley Road, N.W. 3.

GRAND ORGAN RECITALS

By MATTHEW KINGSTON (Mus. Bac., Cantab.),

On Saturday Afternoons, at 5.25, throughout October and November, 1921.

Programmes of Classical and Modern Music, with special attention to Blind Composers' Works.

Accomplished Vocalists. Willis Organ. Saturdays, 5.25 p.m.

MR. HERBERT HODGE, F.R.C.O., A.R.C.M., will give an ORGAN RECITAL on October 4th (1,677th recital), and every Tuesday, at 1 p.m., at St. Nicholas Cole Abbey, London, on the four-manual pneumatic organ.

LONDONDERRY "FEIS."

MARCH 7, 8, 9, & 10, 1922.

COMPOSER'S COMPETITION, open to Professionals and Amateurs.

A Perpetual CHALLENGE CUP, together with MINIATURE CUP to be retained, for best Setting of a Song to words selected by the "Feis" Committee.

For words and particulars apply to

Mrs. A. McC. STEWART, Hon. Secretary, Holly Lodge, Londonderry.

BLACKPOOL MUSICAL FESTIVAL.

OCTOBER 18th to 22nd, 1921.

WINTER GARDENS.

ORCHESTRAL, VOCAL, CHORAL, AND INSTRUMENTAL CLASSES.

RECORD ENTRIES. OVER 6,000 COMPETITORS.

Particulars, G. W. STANSFIELD, Hon. Sec., 91, Church Street, Blackpool.

MR. CHARLES TREE.

Mr. Tree begs to correct the rumour that he is accepting the invitation to sing in Berlioz's "Faust," and other works, at the Toronto Mendelssohn Choir Concerts in February, 1922, to be followed by a tour of Lecture-Recitals. Home engagements prevent this.

LECTURE-RECITALS on

HOW TO SING with ease FOR FORTY YEARS or more.

Italian Production. At last it is being realised that the foundation of the so-called Italian production (*true vocal production* is the better term) is *correct placement and nasal resonance*, as advocated for many years in "How to acquire ease." Reports from all parts show that the lecture is having its intended effect. There is not the slightest doubt that if the method be closely followed we shall become in a very few years a nation of vocalists, singing with all that *ease* which means *quality, quantity, and long life of the voice*.

In the coming Lecture-Recitals Mr. Tree will go still more fully into the matter of *nasal resonance*. It is in this respect that our present teaching fails—hence the short life of the voice.

"How to acquire ease of voice-production," by Charles Tree (*3s. 2d.*) (If difficult to obtain this work, write direct to author.)

Mr. BESWICK (Manchester critic): "A veritable mine of information; it is the best book of its kind I have read."

Concerts, &c.: Address, 14, Courtfield Gardens, Kensington, S.W. 5.

MR. JACQUES E. HOPKINS

GRAND PRIZE WINNER OF SINGING OF THE PARIS CONSERVATOIRE OF MUSIC.

Figure.—"An interpretation profoundly musical."

Commedia.—"Sang with a charm, a musical quality, an assurance unique."

La Liberté.—"Who phrases with a taste and an exquisite delicateness."

Excelsior.—"Voice and art that places him well above his comrades."

Paris Journal.—"An artist of remarkable style."

La Petit Journal.—"Showed remarkable qualities."

La Conscience.—"A sure taste and a musical quality undisputable."

Le Monde Musical.—"The artist the most complete—a charm to listen to his beautiful phrasing."

Le Monde Illustré.—"Showed perfect taste—style very pure and noble."

La Ménestrel.—"The most interesting—the most gifted."

Feuilleton du Journal des Débats.—"Conducts his voice with a quality of style and tone remarkable."

Is now available for Concerts, Recitals, Oratorios, &c., &c.

Also Lessons given in

VOICE-PRODUCTION AND SINGING.

Write 110, Wymering Mansions, Maida Vale, W.9.

Telephone: Hampstead 7246.

MODERN CORRESPONDENCE COLLEGE

Principal: ARTHUR McALISTER, B.A. (CANTAB.)

MUS. BAC.

The Guarantee Course for the complete degree has become very popular with students. A student can reach Matric. standard in from 4 to 6 months, providing he can devote from 10 to 12 hours weekly to the work. The ages of students now working for Matric. with the M.C.C. vary from 15 years to 50. As the musical work is sent concurrently with the Matric. course, the whole degree can be gained in 2 years. Commence at once and qualify for a Cathedral post, or for an important Parish Church.

A.R.C.O., F.R.C.O.

A student wrote to the Principal and stated that he had FAILED SEVEN TIMES in paper work for the F.R.C.O., but that he intended to try again in January, 1922. It was patent that this student had been working on wrong lines. What a fine advertisement for the M.C.C. if we can pass this man in January, 1922! An M.C.C. student who passed A.R.C.O. in July writes: "When I wrote to you I did not expect to pass in July, but just went up TO SEE WHAT IT WAS LIKE."

If you join the M.C.C. you can pass A.R.C.O. in January, 1922, and F.R.C.O. in July, 1922. Our courses are based on sound educational principles, and a student of average ability is bound to pass.

L.R.A.M., A.R.C.M.

You would like to gain both Diplomas in less than 12 months. By joining the M.C.C. you can take L.R.A.M. (Teaching of Singing), December, 1921, and A.R.C.M. (Teaching of Pianoforte), April, 1922. Students of the M.C.C. have at their service a staff of Specialists. At the A.R.C.M. examination, April, 1921, our students gained 100 per cent. of passes. We have carefully graduated Courses for every subject of the L.R.A.M. and A.R.C.M.

The R.A.M. has instituted another subject, (VIII.) Aural Training and Sight-Singing (Teacher's Diploma), which is a valuable Diploma for Teachers. We can get you ready for December, 1921.

A.Mus. T.C.L.

The A.Mus.T.C.L. can be gained in Theory only, and if you are an A.R.C.O. you need take only "The Art of Teaching." The courses of the M.C.C. cover completely:

A.T.C.L.

- | | |
|----------------------|-------------------|
| (a) Rudiments. | (d) Harmony. |
| (b) Art of Teaching. | (e) Counterpoint. |
| (c) History. | |

Single Subjects.

These Courses have been prepared for the Teacher who wishes to improve his teaching methods. Tuition can be taken in a single subject or a Special Course of 10 Lessons, comprising the following group of subjects:

- | | |
|----------------|--------------------------|
| (a) Rudiments. | (d) Musical Form. |
| (b) Harmony. | (e) Memory Training. |
| (c) Ornaments. | (f) Principles of Touch. |

PRACTICAL WORK.

Arrangements have been made for students of the M.C.C. to receive two or three Lessons per Term at Nottingham.

ORGAN	A.R.C.O., F.R.C.O.
PIANOFORTE AND SINGING	L.R.A.M., A.R.C.M.

FREE

Guide to Matric.,
Mus. Bac., &c.

201, ILKESTON ROAD, NOTTINGHAM.

MODERN CORRESPONDENCE COLLEGE

PRINCIPAL :

ARTHUR McALISTER, B.A. (CANTAB.)

F.R.C.O.

Sept. 1st. AN OFFER.

In September the M.C.C. offered students who had failed at F.R.C.O. to send in a specimen of their worked papers.

Sept. 8th. A REPLY.

"Anent your advertisement in the current issue of the *Musical Times* re Correspondence Lessons, I desire to take them up PROVIDING THEY ARE WHAT YOU CLAIM THEM TO BE. I sat for the F.R.C.O. in July last, and am sorry to say I made a mess of it.

"Will you kindly examine the enclosed workings, and return to me with your criticisms, for which I enclose P.O. 5s."

Sept. 12th. A RETURN.

Return of work with detailed criticism.

Sept. 15th. EXROLMENT
OF STUDENT.

"I thank you for your letter and corrections of the 12th inst. I WAS VERY MUCH IMPRESSED BY THE THOROUGHNESS IN WHICH IT WAS DONE, and I have decided to place myself under your tuition for the next F.R.C.O. examination."

L.R.A.M. (PIANOFORTE PLAYING).

Sept. 15th, 1921. ANOTHER
LETTER.

"I am glad to inform you that my daughter, a student of the M.C.C., was successful in the Paper Work, Rudiments, Harmony, Ornaments, and Aural Tests, last week.

"I thank your Mr. McAlister for your coaching, and the staff. I must tell you my daughter created quite a sensation amongst the candidates when she took her place in the theory room, I suppose on account of her youthful age." (Age 15.)

L.R.A.M., A.R.C.M. (TEACHING OF SINGING).

The M.C.C. has been fortunate in securing the services of two specialists for this particular Examination, and a carefully graduated Course of Lessons, covering completely every phase of the Examination, has been prepared.

The M.C.C. Courses are so well organized, that for some of the Examinations a student has the services of four or five specialists. THIS IS THE AGE OF THE SPECIALIST, and it is impossible for one tutor to cover all the phases of a particular Examination.

PRACTICAL WORK (PIANOFORTE AND SINGING).

Arrangements have been made so that students can receive personal tuition either in the middle or the end of a term.

This refers to L.R.A.M., A.R.C.M.	Pianoforte and Singing.
A.R.C.O., F.R.C.O.	Organ.

201, ILKESTON ROAD, NOTTINGHAM.

MILGROM'S
CONCERT DIRECTION,
 RECITALS AND CONCERTS ARRANGED.
324, REGENT STREET, W.
 (NEAR QUEEN'S HALL). 'PHONE: MAYFAIR 4123.

FIRST-CLASS OPERATIC AND ORATORIO VOCALISTS,
 . . INSTRUMENTALISTS, CONCERT PARTIES, ETC. . .
 ON MY BOOKS.

PLEASE STATE YOUR REQUIREMENTS TO ABOVE ADDRESS.

ALBERT DOWNING (CANADIAN TENOR),
 WILL BE IN ENGLAND OCTOBER, AND AVAILABLE FOR ORATORIO, CONCERTS, ETC.

"TORONTO GLOBE," March 24th.

"Mr. Downing acquitted himself with honour. In fact he has not been heard to better advantage this season. His first solo, 'If with all your hearts,' was excellent in vocal finish and in the realization of the spirit of the words and music."

"INDEPENDENT," GRIMSBY.

"Albert Downing, of Toronto, came to Grimsby a stranger, but left an adopted son. The people just naturally took him to their hearts. His rich tenor voice filled the hall to overflowing with melody. Seldom if ever have Grimsby people had the opportunity of listening to a singer of his ability. His songs were well chosen and most beautifully rendered."

OWEN SOUND "SUN."

"Mr. Albert Downing's beautiful tenor voice delighted everyone, and he was insistently recalled several times. Very few tenors have been so warmly received here, and there will always be a welcome in Owen Sound for Mr. Downing. He sang, 'Then shall the Righteous,' from Mendelssohn's 'Elijah,' 'Homing,' by Del Riego."

"TORONTO TELEGRAM."

"Albert Downing won an ovation for his rendering of the tenor parts."

For Terms, please apply to **MILGROM'S CONCERT DIRECTION,**
 324, REGENT STREET, W.1. (near Queen's Hall).

'Phone: Mayfair 4123.

PIANOS. PIANOS. PIANOS.

PIANOS (NEW AND SECOND HAND)

From **28** Guineas.

WHOLESALE AND RETAIL.

Can be seen at

MILGROM'S CONCERT DIRECTION,
324, REGENT STREET, W.1.

'PHONE: MAYFAIR 4123.

(NEAR QUEEN'S HALL).

DR. NORMAN SPRANKLING

MUS. DOC. (LONDON).

INDIVIDUAL COACHING FOR EXAMINATIONS.

THIS MONTH'S SPECIAL COURSES.

- (1) L.R.A.M. Paper Work - For Xmas Examination.
- (2) A.R.C.M. Paper Work - For April Examination.
- (3) A.R.C.O. and F.R.C.O. For January Examination.

Complete Preparation also for Mus. Doc., Mus. Bac., and all Diplomas of Trinity College, London.

The Lessons are specially devised to give a complete grip of all vital points essential to success.

48, LINDEN ROAD, REDLAND, BRISTOL.

TELEPHONE: BRISTOL 3033.

VOICE TRAINING.

A Special Course of TEN CORRESPONDENCE LESSONS (under the name of the "Simplex" System), covering the whole range of Voice Production. Interesting, concise, and easy to follow. Invaluable to Teachers and Students alike.

APPRECIATIONS.

Dame Clara Butt: "I consider the 'Simplex' System of Voice Training very sound."

Madame Edna Thornton: "Excellent and most helpful. I can recommend the 'Simplex' System."

Mr. Ben Davies: "The ideas which comprise the 'Simplex' System of Voice Training are most excellent, and I certainly think that all who apply themselves diligently to these Lessons will greatly benefit thereby."

Mr. Norman Allin: "The 'Simplex' System is undoubtedly novel, interesting, helpful, and thoroughly sound."

For Full Particulars, address: Mr. E. H. BIBBY, Mus. Bac., c/o FORSYTH BROS., Deansgate, Manchester.

COMPOSERS' PROBLEMS SOLVED.

PAXTON'S COMPOSERS' DEPARTMENT, staffed by experts, is at the service of all Composers, and undertakes the following work:

CRITICISM OF COMPOSITION.
SLIGHT REVISION OF COMPOSITION.
REWRITING AND IMPROVING.
WRITING LYRICS.
SETTING MUSIC TO LYRICS.
ADDING ACCOMPANIMENT.

COPYING (SAME KEY).
TRANSPPOSITION FROM ONE KEY TO ANOTHER (OLD NOTATION).
TRANSPPOSITION (OLD NOTATION TO TONIC SOL-F#).

ALSO

ENGRAVING AND PRINTING MANUSCRIPTS.
LOWEST TERMS. EFFICIENT SERVICE.

Send your Manuscripts for Production to
W. PAXTON & CO., LTD., COMPOSERS' DEPARTMENT,
22, High Street, New Oxford Street, London, W.C.2.
Stamps for return should accompany all MSS.

L.R.A.M. PAPER WORK. Candidates "GUARANTEE" can assure success with the aid of my "CORRESPONDENCE COURSE." Write to-day for particulars. "C. S." 6, Holmfield, Burbage, Buxton.

MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing."

3s. 6d. each. Postage: 1 book, 9d.; 2 or 3, 1s.; Set of 4, 1s. 3d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman*.

"A magnificent guide to both teachers and students."—*Eastern Morning News*.

"Do not hesitate to commend."—*Glasgow Herald*.

"His technical knowledge is minute, wide, and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press*.

"Common-sense in all he utters."—*Leeds Mercury*.

"Is an acknowledged authority."—*Western Morning News*.

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal*.

Address: "HERALD" BUILDINGS, HARROGATE.

PIANO PEDALS, with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

St. George's Hall, Liverpool,
9th April, 1921.

"The simplicity of the attachment, and the clever sixteen-feet, eight-feet, or both combined, 'OPTIONAL OCTAVE' contrivance, astonished me."

"I was delighted with the Pedal touch and with the variety in that touch, which your Attachment makes possible. It is very responsive to the movements of the feet, and is reliable."

HERBERT F. ELLINGFORD, Mus. Bac. Oxon., F.R.C.O.

Terms: 17 guineas net cash, or monthly payments arranged.

Write for Lists, Prices, and Clients' Opinions, and References to
THE MALKIN PATENT PEDAL CO., LTD.,
NEWCASTLE-UNDER-LYME.

PROFESSIONAL NOTICES.

MOUNTFORD SCOTT (TENOR).
Assistant Vicar-Choral, St. Paul's Cathedral.
44, Cranbrook Park, Wood Green, N. 22.

MISS LYDIA JOHN

A.R.A.M. CONTRALTO.
15, Albion Road, London, N.W. 6. Tel.: Hampstead 5797.

FRANK CARLETON

TENOR.

ORATORIOS, CONCERTS, ETC.

Address:
13, Grosvenor Road, Hyde, Cheshire.

RALPH WILLIAMS

L.R.A.M. TENOR.
Lackham House, Osterley Park, W.

OSWALD PEPPERCORN

(Bass-Baritone). Specialist in Singing (Italian Method) and Breathing.
Audition and Advice free.

For appointment, write to, c/o "Studios," 60, Berners Street, W.1.

(CAPTAIN)

LEWIS STAINTON

(BASS).

ORATORIOS, ETC.

The Cloisters, Windsor Castle. Telegrams:
Stainton, Cloisters, Windsor.

MR. CHARLES THORNTON

(BASS BARITONE).
Oratorios, Concerts, &c.

"Possesses a magnificent baritone voice."—Recent press notice.
Address: Rook's Nest, Whytecliffe Road, Purley, Surrey.

HERBERT TRACEY

(BASS).

8, Cavendish Mansions, Clapton Square, E. 5. 'Phone: Gerrard 7253.

MR. ALBERT GARCIA

VOICE PRODUCTION AND SINGING.

Special Coaching in Opera and for Recitals.

Address: 59, Queen's Road, St. John's Wood, N.W. 8
Telephone: Hampstead 4597.

ROMAN JACOWLEW

Violinist to the Royal Court of Spain. 1st Prize Paris Conservatoire, 1st Diploma Leipzig Conservatoire. Pupil of Alfred Brun, Henry Berthelmer, and Hans Sitt, has vacancy for a few pupils. Preparation and recommendation to Paris and Leipzig Conservatoire. 6, Angell Park Gardens, S.W. 9.

MRS. J. R. MAITLAND,

PIANIST, A.R.M.C.M.

ASSOCIATE MADRID CONSERVATOIRE OF MUSIC.
Pupil of Backhaus, Egon Petri, Dr. Walter Carroll, &c.
Busoni Method.

Lessons in advanced Pianoforte Technique and Interpretation at
Wigmore Studios, 110, High Street, Marylebone, and
"Lusitania," Curzon Avenue, Beaconsfield, Bucks.

GERRARD WILLIAMS (COMPOSER)

(Publishers: Novello, Curwen, Winthrop Rogers, Chester,
Stainer & Bell, &c.)

Coaches in Composition (all forms), Orchestration, &c.
59, Bishop's Mansions, S.W. 6.

THE TRAINING OF TEACHERS.

MR. R. J. PITCHER

Mus. Bac., F.R.C.O.

A.R.C.M. (Double Dip.), L.R.A.M. (Double Dip.), Class A.

COMPLETE TRAINING BY CORRESPONDENCE:—
Courses of "Singing Papers," "Form and Teaching," "Touch,"
and "Accompaniment"; also "The Art of Teaching."
Over 500 Successes at Exams.

"Recitative and its Rendering," 1/6. "The Singer's Vade Mecum," 6d.
Prospectus and particulars, 21, Boundary Rd., St. John's Wood, N.W. 8.

THE HARMONISTS

The only Quartet which is comprised exclusively of Singers direct
FROM

**ST. GEORGE'S, CHAPEL ROYAL,
WINDSOR CASTLE.**

FREDK. SMITH.

MALCOLM BOYLE.

ALTO.

TENOR.

EATON COOTER, A.R.C.M.

CAPT. LEWIS STAINTON,
BARTONE. BASS.

Address, MALCOLM BOYLE,

22, THE CLOISTERS, WINDSOR CASTLE, OR USUAL AGENTS.
'Phone: 166 Windsor.

MUSICAL REVISOR TO MESSRS. NOVELLO FOR THIRTY-SIX YEARS.

COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING

H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W. 2.
The late Sir HUBERT PARRY kindly permitted his name to appear,
along with those of the following composers to whom reference is kindly
permitted:—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR,
O.M.; Prof. H. WALFORD DAVIES, Mus. Doc.

PLAINSONG and its ACCOMPANIMENT.

COURSE ENSURING THOROUGH UNDERSTANDING AND PRACTICAL
EFFICIENCY.

Tuition personally, or by correspondence, by

DR. GEORGE OLDROYD, D.Mus. (Lond.),
c/o "The Faith House," 22, Buckingham St., Charing Cross, W.C. 2.

DR. ALLISON instructed by Post Candidates
who OBTAINED DEGREES OF MUS. D. and MUS. B.
at Oxford, Cambridge, Dublin, London, and Durham Universities.
Diplomas of F.L.C.M., A.Mus.L.C.M. (1921), A.R.C.M., F.R.C.O.
(1916), and L.R.A.M. (1920), Gold Medals, Silver Medals, Scholarships,
Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to
the number of eight hundred and eighty-seven. Dr. Allison is willing to
teach those who neither require nor desire to pass examinations.
Harmony, Counterpoint, Orchestration, and Analysis of Composition
by Post, to correspondents anywhere. Personal instruction in Theory,
Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.

Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

CAPTAIN PERCY BAKER, M.C., F.R.C.O.,
L. Mus. T.C.L. (Author of "Compend of Musical Knowledge,"
"Studies in History and Form," &c.). Specialist in Tuition by post
for T.C.L. and R.C.O. General Knowledge, and Essay Course with
Models. 44 Successes in One Year.

Send for interesting Pamphlets on Methods.
HAZELDENE, TWENKESBURY.

SPECIAL CORRESPONDENCE COURSES:—

- (1.) L.R.A.M. Paper Work.
- (2.) A.R.C.M. Paper Work.
- (3.) Interesting Courses of Study in Rudiments,
Harmony, Form, &c.

L.R.A.M. Exams. 1910-21 ... 171 Correspondence Pupils successful
A.R.C.M. Exams. 1914-21 ... 45 " " "

MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o FORSYTH BROS., Deansgate, Manchester.

In response to many requests, MR. BIBBY begs to announce that
he has prepared the following additional CORRESPONDENCE COURSES:

- (1.) The "Mus. Bac." Degree.
- (2.) A.R.C.O. and F.R.C.O. Paper Work
- (3.) A.T.C.L. and L.T.C.L. Paper Work.
- (4.) The Associated Board Examinations in Rudiments,
Harmony, and Counterpoint.

(Address as above.)

L.R.A.M., A.R.C.M. SPECIAL COACHING by
L. ARTHUR ELLARSHAW, L.R.A.M., A.R.C.M. Pianist.
Paper-work Postal. Address, 497, Coventry Road, Birmingham.

MR. J. D. HANDS, Mus. Bac. (Dublin), gives
Lessons, by post, in Harmony and other Theoretical Subjects,
and prepares for Examinations. Terms very moderate. 18, Chanters
Road, Bideford.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm.,
F.R.C.O. SPECIALIST IN CORRESPONDENCE
TUITION. 300 Successes. 3, De Burgh Park, Banstead, Surrey.

MISS H. HEALE COACHES for all EXAM-
INATIONS IN MUSIC (at private residence or at West-End
Studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orches-
tration, "Teaching," Modulation, Transposition, &c. For Terms, &c.,
apply Dunraven House, 41, Albert Bridge Road, S.W. 11.

HERBERT HODGE, F.R.C.O., A.R.C.M.,
Organist and Choirmaster, St. Nicholas Cole Abbey, Queen Victoria Street, London, E.C., makes a speciality of PREPARING Candidates for the Organ Playing Examinations of the Royal College of Organists, and can arrange a private course of instruction (for single lessons) on the four-manual pneumatic organ at St. Nicholas Cole Abbey. Many recent F.R.C.O. and A.R.C.M. successes. 5, Streatham Place, S.W. 2. Telephone: Streatham 295.

DR. A. G. IGGULDEN, Mus. Doc. Durnelm., F.R.C.O.,
SPECIALIST IN CORRESPONDENCE COACHING.
Recent successes, 1921, after preliminary course in Composition, Mus. Doc. and Mus. Bac. "Exercises" (7), all at first attempt. Over 100 Successes at Durham. The Durdans, Reigate.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc.
Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges. Address: 106, Haverstock Hill, London, N.W. 3.

DR. KNOWLES (Manchester 1919, Durham 1920),
specialises in preparing candidates by post for the Paper-work of all examinations in music. Solutions, with methods of working. Address, 66, Bury New Road, Bolton, Lancs.

MADAME LARKCOM, F.R.A.M., Prof. Singing,
R. A. Music, will resume her lessons in Singing on September 26th, at the Wigmore Hall Studios, 32, Wigmore Street, W.1.

MISS F. HELENA MARKS PREPARES for
L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence) Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O.,
L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W. 1.

F.R.C.O. has VACANCIES for Pupils,
Organ and Harmonium. West-End church. Magnificent organ, "Prelude," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

L.R.A.M. and A.R.C.M.—TEACHING SINGING
Exams. Special Correspondence Course and personal tuition. Complete preparation. Pupil writes: "Your course is excellent, and my singing work has greatly improved, thanks to your tuition.—A.F." Mr. W. Lee Webster, L.R.A.M., A.R.C.M. (Teaching Singing), Ingleisle, Goldswong Terrace, Nottingham.

DR. PERCY WOOD, Mus. Doc. Oxon., F.R.C.O.,
SPECIAL CORRESPONDENCE COURSES:

- (1) Elementary Harmony and Counterpoint.
- (2) A.R.C.O. Preparation.
- (3) F.R.C.O. Preparation.
- (4) Mus. Bac. Degree.

Several recent Mus. B. successes at Durham.

RECENT SUCCESSSES IN PAPER WORK:

- | | |
|-------------------------|--------------------------|
| 6 F.R.C.O., Jan., 1914. | 11 A.R.C.O., Jan., 1914. |
| 6 F.R.C.O., July, 1914. | 12 A.R.C.O., July, 1914. |
| 4 F.R.C.O., Jan., 1915. | 5 A.R.C.O., Jan., 1915. |
| 5 F.R.C.O., July, 1915. | 9 A.R.C.O., July, 1915. |
| 2 F.R.C.O., Jan., 1916. | 3 A.R.C.O., Jan., 1916. |
| 3 F.R.C.O., July, 1916. | 5 A.R.C.O., July, 1916. |
| 2 F.R.C.O., Jan., 1917. | 2 A.R.C.O., Jan., 1917. |
| 3 F.R.C.O., July, 1917. | 4 A.R.C.O., July, 1917. |
| 2 F.R.C.O., Jan., 1918. | 9 A.R.C.O., Jan., 1918. |
| 4 F.R.C.O., July, 1918. | 8 A.R.C.O., July, 1918. |
| 1 F.R.C.O., Jan., 1919. | 3 A.R.C.O., Jan., 1919. |
| 3 F.R.C.O., July, 1919. | 3 A.R.C.O., July, 1919. |
| 4 F.R.C.O., Jan., 1920. | 10 A.R.C.O., Jan., 1920. |
| 3 F.R.C.O., July, 1920. | 6 A.R.C.O., July, 1920. |
| 3 F.R.C.O., Jan., 1921. | 7 A.R.C.O., Jan., 1921. |
| 6 F.R.C.O., July, 1921. | 8 A.R.C.O., July, 1921. |

"Tralee," Warwick Road, Cliftonville, Margate.

F.R.C.O. PLAYING TESTS.

A SPECIAL COURSE OF FIVE CORRESPONDENCE LESSONS has been designed, giving guidance on the following three tests only:

- (1) EXTENSIVIZATION.
- (2) HARMONIZING MELODIES.
- (3) HARMONIZING UNFIGURED BASSES.

Full particulars will be sent on application. Few Special Candidates who worked through this course of Lessons were successful at the January, 1921, examination; also July, 1921.

DR. PERCY WOOD, Mus. Doc., Oxon., F.R.C.O.,
"TRALEE," WARWICK ROAD, CLIFTONVILLE, MARGATE.

MEMORY—MISS LILIAS MACKINNON undertakes to develop Perfect Memory for Pianists in six Correspondence Lessons. Complete Course for £3 3s. Address, 21, Upper Cheyne Row, S.W. 3.

DEGREES IN MUSIC.

Oxford Preliminary Arts and Durham Matriculation.

Also B.A. and B.Sc.

EXPERT PREPARATION BY CORRESPONDENCE.

For Terms, Testimonials, &c., address

Mrs. J. CHARLESTON, B.A. (Honours Oxon. and London),
14, Elsham Road, Kensington, W. 14.

DURHAM CATHEDRAL.

CHORISTERSHIPS.—Board, Lodging, Education, and Medical Attendance free. Candidates must have a good voice and correct ear, and should be between 8 and 11 years of age. Education for the Public Schools. Apply by October 15th, to the Reverend The Precentor, The College, Durham.

WANTED, a SOLO BOY. Board, lodging, and education free. Apply to Evelyn Countess of Craven, Ashdown Park, Shrivensham.

ST ALBAN'S CHURCH, HOLBORN.—SOLO BOY WANTED. Good salary if competent. Particulars from G. D. Cunningham, 6, Leaside Avenue, W. 10.

ST. JOHN'S, Notting Hill.—ALTO REQUIRED. Salary, £12 per annum, plus £4 per annum temporary bonus. Write, J. S. Robson, 33, Colville Terrace, W. 11.

PARISH CHURCH, Stoke Newington.—ALTO WANTED. £15-£25. Apply by letter to Norman Collie, 37, Queen Elizabeth's Walk, N. 16.

ALTO (male), experienced, good reader, desires CHOIR APPOINTMENT. Or would deputise. Disengaged owing to change of address. 82, North Road, Highgate, N. 6.

TENOR and BASS WANTED, All Saints', Devonshire Road, South Lambeth. £15. Walter Attersoll, 21, Thurlstone Road, West Norwood.

ORGANIST and CHOIRMASTER WANTED, for Congregational Church, 70 miles from London. State qualifications, experience, and salary required to "X.Y.Z." c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

ORGANIST and CHOIRMASTER REQUIRED, for Congregational Church in N.W. London. Small honorarium. Apply by letter to R. H. Smith, 20, Downside Crescent, N.W. 3.

ORGANIST and CHOIRMASTER for the Parish Church, Wembley. Must be good disciplinarian, and thorough choir trainer. Salary, £60 per annum. New 3-manual hydraulic organ. Letters to Rev. J. W. P. Silvester, B.D., J.P., The Vicarage, Wembley, Middlesex.

GENTLEMAN with slight knowledge of the ORGAN willing to give services. Any denomination. Write "S. H. W." 478, Hornsey Road, N. 19.

£100 SINGING, £50 PIANO, Free Scholar- ships, Souvenir Cup, Medals, and Cash Prizes. MR. CLIFTON COOKE'S OPEN COMPETITIONS, 5th and 12th November. Entries close 1st and 8th November. Adjudicators: Miss Muriel Overton and Mr. Lewis Hawes, Editor *Musical Mirror*,—Prospectus, Secretary, 268, Guilford Street, W.C. 1.

YOUNG LADY PIANIST, Advanced Grade Associated Board, requires POST as an accompanist to singer or instrumentalist. Wingrove, 73, Adelaide Road, Swiss Cottage, N.W. 3.

ACCOMPANIST desires ENGAGEMENTS. Orchestra, School, or Concerts. "A.C." c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

ORGANS (New and Second-hand) for SALE.— Electric and pneumatic action up-to-date. Built or reconstructed. Redwell & Son, The Cambridge Organ Works, Cambridge.

CHURCH ORGANS STANDARDISED.—Two Manuals, Pneumatic Pedals, various sizes; specially built. Five to fifteen stops. Introduced to meet the requirements of the times at minimum of cost. W. E. Richardson & Sons, Central Organ Works, Manchester, S.W.

CHAMBER ORGAN, 2-Manuals and Pedals, 11 Speaking Stops, Hydraulic Blower. Will accept £100. Apply Northernhay, Dollis Avenue, Finchley, N. 1.

FOR SALE.—CHAMBER ORGAN, Mason & Hamlin. Light Oak, 3-Manuals, CC Pedals, 23 Stops throughout, Balance Swell, Hydraulic. Apply Arthur Wilnot, Beethoven House, Dingwall Road, Croydon.

ESTEY ORGAN, in handsome walnut case, 14 stops, 3 complete sets of reeds, 16, 8, 4-feet, sub-bass 16 feet, octave coupler, tremulant, 2 knee swells. Price, £50. Seen by appointment. Miss Banks, 8, Lydon Road, Clapham, S.W. 4.

WANTED TO BUY.—Three-Manual Pipe Organ. Age and details to Rhodes, 10, Corporation Street Manchester.

The Musical Times

AND SINGING-CLASS CIRCULAR

OCTOBER 1 1921

ALBÉRIC MAGNARD

BY M.-D. CALVOCORESSI

That so few music-lovers—and indeed so few of those who might become his warmest admirers—should be familiar with Albéric Magnard's works is the most tragic feature in a destiny more tragic than ever befell a composer.

Whether those who so far have passed judgment on his output have done so blindly, or with undue harshness, matters little. Averse criticism, which often uses the same language towards the misunderstood man of genius as towards the self-deceiver and the impostor, has treated him exactly as it has treated and still treats other composers whose music ultimately fares no worse for all the destructive comments passed upon it. And—in France and Belgium at least, the only countries where he is known to any extent—he has found a modicum of support. In what has been written about him, the proportion of praise and censure will perhaps not be found very different from what it is in writings on d'Indy, Debussy, or Ravel.

The pity is, that what has been written about him should amount to so very little, and that he should have been refused the advantages which he would have derived from the free play of criticism—which even at its worst acquaints the public at large with the existence of works, and generally provokes suitable reactions.

He will never, I think, become popular in the usual sense of the word. But his music has power and depth; it is remarkable for a singular and impressive quality of impassioned earnestness, stern resolution, gravity, and concentration, which will appeal to far greater a number of music-lovers than it has hitherto reached.

He might, in my opinion, find many admirers outside France, where many of those who know his music are repelled by some of its externals—especially its ruggedness, and the abstractness of which a constant tendency to appeal to the intellect is the main feature.¹ But the reasons why he does not occupy among modern composers the rank which even those who do not love his music wholeheartedly would never think of grudging him, are many. And in considering his career and the fortune of his works, it is necessary to bear in mind the incredible amount of obstacles which he met at every turning: some the unavoidable consequences of his nature, of his excessive scruples, diffidence, and suspiciousness; others due to sheer ill-fortune.

¹ I hope that the above summary utterance will lend itself to no misinterpretation of my estimate of the standards according to which music is appreciated in France. But in an article not specially devoted to the subject, I cannot deal with it more fully.

To all appearances, Albéric Magnard was born with the traditional silver spoon in his mouth. The only son of the wealthy influential editor of a leading Paris daily paper, it seemed as though none of the difficulties with which earnest-minded composers generally have to contend were to exist for him. Indeed, his first works were welcomed with an eagerness whose real motives he was not long in suspecting. Naturally saturnine, distrustful, intent upon ideals as austere as they were lofty, he determined to owe nothing to favouritism nor to compromise. He developed, together with a tendency to receive all advances with suspicion, an intense dislike for anything resembling self-advertisement. He avoided taking even the most usual and natural steps by which works are brought to the notice of performers and public. Distrust of publishers led him to publish his works himself, with consequences which proved disastrous in more ways than one. His music was played but seldom, and as often as not under conditions that exaggerated its defects and displayed little of its merits. To know which works of his were published was practically impossible. To secure copies for performance or for study was not easy. And so, under most unfavourable circumstances, things went on until the outbreak of the war, which brought the crowning disaster. Magnard, having fired from his window upon the German invaders, was killed, and his house burned. The fire destroyed the whole stock of his published works and his manuscripts, among which was a newly-completed set of twelve songs. Other works irretrievably lost were the orchestral scores of his six songs Op. 3, of his lyric drama 'Yolande,' and of two Acts of his 'Guercoeur,' which many agree in considering as his masterpiece in dramatic music.*

The one bright spot in the tragedy of his artistic career was the staunch support of a few enthusiasts. Among these were Guy Ropartz, the able conductor, who has done so much for French music at Nancy, and the late Gaston Carraud, a thoughtful and enlightened critic, whose book 'La Vie, l'Œuvre, et la Mort d'Albéric Magnard' (Paris, 1921, Rouart & Lerolle), constitutes a vindication as sober and judicial as it is fervid and thorough.

It is something of the light which that book throws upon Magnard's outlook and achievements that I should like to convey in this article.

Magnard's music, Carraud tells us, is essentially inner music; music of thought, but 'in which thought is ever action.' His ideal as regards music not associated with words (that is, in song or in drama) was one of unqualified abstractness. According to him, there could be no such thing as poetic expression in music; and he disliked the very notion of forms suggested by a programme. So far did he carry that dislike, that d'Indy's 'Istar,' despite the rigorous logic of its form (it consists of a set of variations, perfectly regular,

* The remainder of his output has been republished from extant copies.

but inverted, *i.e.*, in order of decreasing complexity) elicited from him the following:

I am astonished to see you reverting to the tone-
penn: at its best a mongrel, spurious form, semi-musical
and semi-dramatic.

Deeply interested in musical architecture, he devoted his utmost attentions to form, his one desire being to achieve new forms without infringing any of the traditional principles in which he unswervingly believed.

The emotional purport of his music is always dependent upon the working of the mind, but only in the broadest sense of the term, and to the exclusion of association or ratiocination proper:

There is no indefiniteness in the impressions which that music conveys, unassisted, and without the need for explanation being felt. His works of pure music are equally easy to analyse as fragments of inner life revealed, statements and workings of feeling and thought, or as musical structures. Both analyses will run a parallel course: for technical terms and moral terms will be found to define the same elements and the same relations.

For colour, or for ornamentation of any kind, Magnard cared very little; plainness and definiteness of patterns, of harmonic and orchestral schemes, in perfect keeping with the austerity of his thought, are the hall-mark of his music.

His dislike for poetic expression did not extend to dramatic expression. On the contrary, his tendency was increasingly to intensify the dramatic element in his instrumental music. Conversely, he attempted to introduce into dramatic music something of the logic and restraint particular to the principles of the symphony:

What Magnard expects from the co-operation of symphony and drama is that symphony should govern the flow of dramatic matter, endow that matter with an order, a logic, a rhythm similar to its own. For him, symphony and drama are two parallel things, which, in the course of their evolution, may be brought closer to one another, but never intermingle. Symphonic music will acquire a greater wealth of dramatic significance without ceasing to be self-supporting; and the texture of dramatic music will be improved by the operation of principles which are those of pure music.

His later works illustrate his progress in that two-fold respect: the lyric drama 'Bérénice' is an instance of pure, severe classicism; whereas in the Violoncello Sonata and the fourth Symphony the dramatic character is more intense than ever.

From the interpenetration of drama and music, Magnard expected the long-desired form which would satisfy both senses and mind, æsthetic conceptions and spontaneous emotions. His works are as many steps towards that gradual concourse of two modes of expressing the same inner activity.

Here we have a topical description of that restless eagerness, those qualms and scruples, that uncompromising ideality which, whilst acting as stimuli to creation, rendered Magnard so diffident, so pessimistic with regard to his achievements. His death came at the very time when he was beginning to feel greater confidence in his methods and direction. Carraud's conclusion is:

Had he lived, further works would have given us a full key to things which may not be quite clear to us now. The future, however, will perhaps reveal what remains enigmatic in his music, and show in the light

of a precursor a composer whom at present no few people consider retrogressive solely because of his love for pure form and the lack of neologisms in his idiom.

I have no desire to qualify Carraud's definition of Magnard's instrumental music. There is one point, however, which I should like to make; and that point, I think, is more than implied by what Carraud says.

I believe that the appeal of Magnard's music will depend upon the extent of special affinities existing between the composer and his listeners to no less a degree than, for instance, at the opposite pole, that of Debussy's music. Magnard, in his own fashion, is no less exceptional and recondite. To define his music adequately we have, it is true, to resort only to broad generic terms, terms that appear to convey nothing which does not conform with the broadest and plainest characterisation of music in general. It is impossible to do more than hint at its specific quality, to state what the idiosyncrasies are to which it owes a character so distinctive, so unusual, that there appears to be no medium between wholehearted admiration for it and complete indifference or dislike.

Gaston Carraud rightly notes that Magnard, despite his fondness for logic and unity of form, had little use for the 'cyclic' methods, too abstract, too mathematical, and conducive at times to artificiality and parcidity. On the other hand, his dramatic music is not altogether free from features which might be considered equally abstract and mechanical.

For instance, Carraud lays stress upon the all-important part played in scores like 'Yolande' and 'Guerceur' by certain tonal relationships or contrasts—the functions of certain keys being almost those of leading motives.

We have noted something of the kind in d'Indy's works.* And even after duly taking into account a passage in the 'Treatise of Composition' in which d'Indy states that keys have no expressive value *per se*, and that all depends upon their mutual relationship in a work, we have felt that a modulatory system founded upon too strict an observance of any such principle might become purely mechanical.

Whether Magnard oversteps the limit beyond which the artifice becomes obtrusive, may be questioned. But I am sometimes annoyed by the way in which he uses certain motives. At one time I wrote:

In 'Guerceur,' as well as in 'Bérénice,' whenever the text offers a possibility for dramatic suggestion—for instance, the words or ideas 'love,' 'flight,' 'anguish,' 'heroism'—he does not fail to underline it with appropriate, or at least customary, combinations of sounds, rhythms, and instrumental colours. He does it in a brief, primitive, and perfunctory way.

It will be remembered that last month I made a similar remark with reference to certain passages in d'Indy's 'Saint-Christophe'†—finding it easier to ascribe slight importance to the criticism than I do in the use of Magnard's works. Carraud, on

* Musical Times, June, 1921.

† Musical Times, p. 615, col. 2.

the other hand, has nothing but praise for the quality of Magnard's motives, and for the pregnancy of their functions.

Magnard's published works comprise, besides the three scores, 'Yolande' (one Act, 1892), 'Guercœur' (three Acts, 1904), and 'Bérénice' (three Acts, 1909), four Symphonies (1890, 1893, 1895, and 1913), the 'Chant Funèbre,' for orchestra (1895), an Overture (1895), the 'Hymne à la Justice' (1902), the 'Hymne à Vénus' (1904), five important works of chamber music, a few songs, and a few pianoforte pieces.

SOME ITALIAN COMPOSERS OF TO-DAY

(Continued from July number, page 472)

BY GUIDO M. GATTI

VII.—VITTORIO GUI

The compositions of an orchestral conductor, in Italy at least, are rarely either interesting or worthy of notice, and, apparently, the same is true of other countries (in Germany, for instance, it is anything but complimentary to call a composition 'Kapellmeistermusik'). So far as the writer remembers, Martucci was the only example in Italy of a great conductor who was at the same time a notable composer. His personality, which may attract us in a greater or lesser degree, is still of interest and that not only from an historical point of view. Naturally, I am speaking of composers whose musical activity was dedicated almost entirely to their work as directors of the orchestra, and I leave aside the performances of those composers who, often for fear of yet worse things, adapt themselves to directing their own works and, in order to complete the programme, some other classical piece as well.

As a rule, the music of orchestral conductors is conspicuous for its absolute correctness and irreproachable form; it is like a beautiful *mannequin* who displays the latest fashions in the most elegant way possible, but is absolutely devoid of expression, as we find if we raise our glance from the dress to the eyes. And the composers of such music resemble those clever dressmakers who, while possessing no particular originality, succeed in producing very charming models, the characteristic features of which are taken from this or that creation by the leading masters of fashion. In fine, to leave metaphor behind, no trace of this music will survive its author, who, as a rule (alas! for the ingratitude of colleagues), is the only one to perform it in public. No trace will survive because, in the most favourable of hypotheses, it will, as Benedetto Croce would say, dissolve again into its original sources. (As a proof of the lack of creative individuality in the compositions of orchestral conductors, and of their consequent subservience to the taste and fashion of their day, we may mention that in the works of other composers it is difficult to find a marked difference between the compositions of twenty years ago and those of the present:

the difference is between contemporary musicality and that of twenty years ago. With the imitative conductor-composer each work follows and moulds itself exactly on the type in vogue the year it was written; nor is there any sign of logical and gradual evolution linking them together.)

Vittorio Gui represents a happy exception worthy of note. This is not the place to discuss his work as a conductor: we will only say that we find revealed in his interpretations that same delicacy and attention to detail, together with a profound vision of the composition as a whole, that forms one of the characteristic features of his original work. It is this anxiety for every detail, for the just importance of every element (a characteristic which brings Gui's interpretations remarkably close to those of Arturo Toscanini for quality), that at times renders the eloquence of the composer's pages too artificial and minute, and that checks inspiration, arresting the impetus in the search for detail and arabesque.

We are speaking especially of his youthful compositions—that is, of those composed up to a few years ago, or to be still more precise, from his twentieth year (he was born at Rome on September 14, 1885), up to 1915.

His art, originating in a slender lyrical nucleus which led to his translating into music with evident sympathy the vibrations of decadent and symbolistic poetry (Mendès and Mallarmé) developed in later years, his lyricism growing more robust, and reaching therefore to higher altitudes: his song breathes out a voluptuousness full of life and desire, and blossoms into designs which are harmonic in line and solid in construction. Everything grows deeper and fuller of emotion: the spirit of the music glides swiftly towards an expressive intimacy, and the beauty is illumined by a warmer light. This evolution is a mark of good quality: all great artistic spirits have known dark days without a noon-tide, when the world trembles and shudders, when the essence of life itself escapes our vigil and all is dominated by matter, in which the word conceals and clouds the thought.

I think that in Gui's case this stylistic crisis was prolonged beyond measure, however much it may have found itself in agreement with the spirit of his musicality: but in its fundamental lines this phenomenon is visible in many of our musicians whose artistic youth was passed in the first ten years of this century. On their entrance into the musical world they found a type of music, wholly violent, appealing to the popular taste, made up of cries and gestures, where detail hardly existed except as a quite unimportant technical necessity not helping in the least to give a complete vision of the scene. Against this music—which was perhaps sincere but which could not be called widely human, shutting itself up as it did in a narrow circle of elementary emotions expressed with stale, schematic formulæ—they strove actively: and the reaction showed itself in the search for even the smallest sensations and

in the preponderance given to the most tenuous elements—those which at the most might serve to give us a vague feeling of atmosphere and to trace a pallid halo round each word of the music. In all these compositions—chiefly vocal, this being the field principally contaminated—there is often nothing but a musical interest; emotion rarely peeps out from between the folds of the discourse which is perfection itself: the musician is convinced that when he has attained to a form so pure that nothing further can be desired, he has then attained the summit. But this is not yet art: it is but a kind of half-way house where we may rest for a longer or shorter time, profiting only on condition that we continue our journey. (Ruggero Bonghi remarked of poets what we might repeat of musicians, that in order to be true and simple in feeling and expression they must first have been solitary, exquisite, and 'precious' in form.)

The Cinque Liriche (five lyrics), written by Gui when he was twenty-three, suffer from this tendency. Inspired by poetry of a turbid and sensual nostalgia or of a refined *sensiblerie* as that of Samain and Catullo Mendès, they derive from this a restlessness of pose which if continued cannot but generate a confusing co-existence of style and performance. There is a groundwork of unity, but it is in certain features which belong to an unworthy past rather than to a fresh present, and in some parts lacking in taste. But it is the feeling of instability which is chiefly noticeable in these lyrics: not even the influence of other composers, justifiable in so young an artist, is decided and predominant, and side by side with unmistakably Debussyan methods (but a 'Debussyism' more tortuous than that of Debussy himself) we find reminiscences of Wagner or of Strauss.

At the same time some signs of personality—possibly more formal than substantial—appear, and these we shall find again in the later compositions, much clearer and more expressive inasmuch as they are freed from the outer husk. We find them already in 'Vespro' and more markedly still in the 'Ombre Cinesi' ('Chinese Shadows'), the six lyrics in which the true artistic figure of the Roman composer begins to stand out clearly. 'Ombre Cinesi' comprise six short poems, possessing that strange dream perfume in which all the poetic creations of the East are steeped: poems which are purposely simple and unadorned in form and yet vastly human and full of suppressed emotion; poems which we cannot sing but only murmur to ourselves, and which those poets recited with impassible faces; poems, in fine, of soulful dreamers without gestures or violence, the essence of which was intuitively grasped by the musician. In these six lyrics which make up in their brief cycle the confessions of a man face to face with Love, exalted and in despair, calmed again, and in the end aspiring to a dawn of peace, victory over senses and passion, the musical expression grows chaste and almost schematic: and all its emotion is contained in the line of song,

smooth, almost free from corners or sharp turns—save in some transitory passages of the drama—but rising by degrees to so many levels of successive potentiality. Some of the characteristics in the preceding lyrics remain, but strengthened both by greater condensation of the musical thought, and by being isolated and stripped of all superfluity. Here, even if a first perusal gives us the impression to the contrary, there is never cold ingenuity: the musician gives life even to the flights of fancy with which the first three lyrics of the cycle are adorned, because he takes a lively interest in them—he loves them, he composes them in order to enjoy them, he caresses them with the magic of his style. But it is to the last three lyrics that he gives all his soul; and the line is no less pure and classic: it stands out and is strongly delineated in the crystalline transparency of the instrumental speech which does not create it but is entirely animated by it. The beauty of certain *crescendos* is given by the masterly, well-balanced, and consecutive arrangement of the whole, though certain stereotyped methods are discarded so that we may stop at any point of the progressional scale; and the cry which crowns the summit is so necessary and adequate that it wakes innumerable echoes in our hearts.

If the 'Ombre Cinesi' are for us the most expressive of Gui's compositions, showing us as they do without reticence the true essence of his 'aisthesis' the lyrics of Mallarmé undoubtedly present us with the fruit of a wider experience—that of a grown man—which is no longer ingenuousness but which goes deeper than that of the youth. Whilst each of the 'Ombre' unfolded and, at the same time, determined a single lyrical and sentimental accent, almost schematizing and limiting it, the lyrics of Mallarmé follow the text in all its various windings, conforming to all its most changeable expressions. From a rather monochordal and elementary unity we have reached a polyaptic unity, the joint fruit of condensation and excavation; from a vision limited to one cardinal point we have attained to a survey which embraces the whole spiritual horizon.

Of the four lyrics 'Renouveau' is, in our opinion, the best, not only for its perfect harmony with the spirit of the exquisite Mallarmé lyric, but for the cohesion of the composition and the coherence of the style. And this is Gui: a delicate artist-soul, in love with unreal things and passing phantasms; with a sensibility which is keen but slightly monochrome; with a vision of his art neither cold nor ratiocinated, but, all the same, reserved and sometimes timid, so that to those who approach him superficially he may appear lacking in emotion; with an exquisite sense of detail, of touch, of nuance, which he generally succeeds in bringing under the common denominator of the sum total of the composition's economy.

I find these impressions of æsthetic biography, as indicated above, renewed in their general outline in the successive works—for example, in

the 'Canti della Morte' ('Songs of Death'), where there is, moreover, a certain leaning towards drama still more clearly shown in the two lyrics 'Commiato' ('Farewell') and 'Ritorno' ('Return'), written during the war, which period the musician passed almost entirely in the trenches. And, perhaps, the war has something to do with the change in the spirit and, therefore, in the expression of the musician. The phenomenon of the war will not have any immediate influence on modern art (as Gui himself says in one of his lucid articles on the criticism and philosophy of music); but, at the same time, considering its vastness, complexity, and profundity, it would be absurd to deny that it has brought about changes in the psychology of men, here re-awakening instincts, there suffocating sentiments:

'It has brought us to the crude and perfect knowledge of ourselves, of the nature of our spirit, to the profound reason of our existence . . . for him who was alive there is, perhaps, a new world shaping itself in the centre of his being and which will turn, little by little, from the darkness of ignorance to the light of revelation.'

Is this the word that we see in 'Ritorno'? Perhaps. But whether the new conception be dramatic or lyric—or, perhaps, a collaboration of the two elements—it still has the original lineaments; there is nothing before us but the development of pre-existent nuclei whose expression was foreseen in the past. It is true, too, that we find for the first time bursts of passion and a certain tumult of ideas; but immediately everything calms down, with a more marked desire for restraint and serenity.

And, in fact, Gui's latest works—written between opera seasons, as conductor, at Palermo and one at Lisbon—transport us once more to that land of dreams which is natural to the artist and which his sensibility so intimately and surely perceives by intuition. I am speaking of the symphonic poem 'Voci nel Silenzio' ('Voices in the Silence'), and of the musical fairy-tale 'Fata Malerba' ('The Fair Malerba'). The former is taken from the music which accompanied an artistic film with a sentimental and romantic plot—'Fantasia bianca.' The opera as a whole—considered as an attempt to join vision to music or *vice versa*—is not a success, although both parts are far superior to other subjects of the kind treated by famous composers; but these pages for orchestra and for a small chorus of male and female voices to be sung with closed lips are really notable. 'Voci nel Silenzio,' the composer has called them; and in truth they seem to come from very far away, perhaps from the beyond—and perhaps from our inner consciousness—and they serve to remind us that besides the world we see every day and outside, which it seems to us impossible to leave, so selfishly are we bound to it, there are other regions, other horizons where all souls and things have to their language, and where we can find a

refuge in our dark hours and comfort for earthly griefs. The score, woven lightly and tenuously, is finely embroidered, and slowly unfolds, attracting us little by little with its subtle charm. Here the musical interest, and more especially the harmonic—as in the preceding pages—is subordinate to the emotion which reveals itself in the simplest and at the same time most adequate tones. Intimate emotion of hearts which suffer in silence: children's hearts—like those which cheer us as we listen to 'Fata Malerba,' written for them—and poets' hearts, which are children's hearts in love with dreams and illusions.

COMPOSITIONS BY VITTORIO GUI

- 1902. 'Julia and Romeo.' Poem for orchestra and chorus.
- 1905. 'The Sea.' Duet for two mixed voices. (Casa Musicale Italiana, Rome.)
- 1907-10. 'Le Temps qui fuit' (after Shelley). Poem for orchestra.
- 1908-09. Five *Liriche* (words by Samain et Mallarmé). For voice and pianoforte. (Margiotta, Rome.)
- 1910. 'Vespro' (poem by V. Gui). (Ditto.)
- 1911. 'Scherzo Fantastico.' For orchestra. (Casa Musicale Italiana, Rome.)
- 1913. 'Ombre Cinesi.' For voice and pianoforte. (Ditto.)
- 'Passacaglia.' For violin and pianoforte. (Ditto.)
- 1913-14. 'Four Liriche' (words by Mallarmé). For voice and pianoforte. (Pizzi, Bologna.)
- 1914-15. 'Four Chants de la Mort' (popular Greek lyrics, translated by Tommaséo). For voice and pianoforte. (Ditto.)
- 1916-17. 'Commiato,' 'Ritorno' (words by V. Gui). For voice and pianoforte. (Ditto.)
- 1919. 'Voci nel Silenzio.' Poem for orchestra and choir. (Ditto.)
- 1921. 'Fata Malerba' (words by Salvatori). Musical Fable.

THE FALSE MASTERPIECES OF MUSIC

BY CAMILLE SAINT-SAËNS

(Authorised translation by Fred Rothwell)

Many readers, on seeing the title of this article, will imagine that it is my intention to support the demolishers of the past. This is by no means the case; respectful of the past, I can even respect the dead. Not without a feeling of involuntary veneration do I turn over the pages of these old scores, once the objects of so much fame and glory, though now plunged in eternal oblivion. In certain parts there is still about them an uncommon degree of majesty. Moreover, are we certain that the works which at present fill us with enthusiasm will retain all their prestige as time goes on? Who can tell what will be said of them a century hence? The most eulogistic commentators of the present day do not surpass what the *litterati* of their age wrote on 'Moses' and 'Semiramis.' In them new worlds were discovered; but then, it was added, the French are not sufficiently *sensitive* to understand such music: of that the Italians alone are capable!

Rossini, with mournful smile, saw the public gradually cease to take an interest in his operas. When the suggestion of giving 'Semiramis' at the Opéra was made, he wrote a letter in which he disclaimed all responsibility. 'This work,' he said, 'was written for a public and for singers who no longer

exist.' He allowed the proposition to be carried into effect so that his old friend Carafa might receive author's rights, it being his task to supervise the performance, though Rossini himself refused to be present.

Youth is ever inclined for war: on many occasions has it attacked immortal masterpieces, like the little mad-headed serpent of the fable. The futile assault upon Racine by the romanticists of 1830 is not yet forgotten. Vacquerie, who had written 'What have I against Phèdre?' The dragonnades of the Cévennes: thus arbitrarily confusing quite different sets of ideas, made way for Racine towards the end of his life. More recently we have seen scorn poured upon the heads of Lamartine, Hugo, and Musset, though no harm to them seems to have resulted. In music, when they began to fight 'for the good cause,' they imagined it their duty to wage upon Mozart a war with which, from the outset, I deliberately refused to associate myself. The cloud is now past, and the star of Mozart shines more brilliantly than ever.

Now, there are some who attack Beethoven's ninth Symphony. The *Finale*, in which the gaiety of the gods insolently bursts forth, would appear to lack distinction in the opinion of certain persons who confuse 'distinction' with 'a distinguished air.' In vain will they try to sully the purity of this diamond. Other works are more assailable, though there is every reason why they should be respected. It will not be easy to induce me to believe that music could have delighted or thrilled generation after generation unless it possessed the true ring. This is easy to recognise, by the way, if we will take the trouble to study it, and not judge by degenerate performances which stultify it.

This is not what I mean by the 'false masterpieces of music.' I refer to pieces, either ridiculous or mediocre, which the masses have thought they were compelled to admire, falling headlong into the snares set for them by publishers of too knavish a type.

First, there were the 'Waltzes' of Beethoven. These were authentic, written by the author in his youth: slight, insignificant *morceaux* devoid of charm, in no way resembling the modern idea of the waltz, but simply a three-time rhythm.

This vogue appeared at a time when, the Conservatoire concerts having begun a series of performances of the Symphonies, it became a matter of *bon ton* to appear to admire Beethoven. The publisher of the 'Waltzes' supplied these admirers—hungry enough, though of feeble digestion—with such nourishment as they were able to swallow. He had cleverly placed at the head of the collection the delightful 'Désir' of Schubert, naturally attributed to Beethoven. All these waltzes were played very slowly, with an excessively affected expression, contrasting in the most ridiculous manner with the vapid platitudes of the music.

About the same time, Weber's 'Dernière Pensée' (known in England as 'Weber's Last Waltz') was at the height of its popularity. Here is the story of this spurious composition:

A German company had performed the 'Freischütz' at Paris with great success: in the salons, Liszt had played the 'Invitation à la Valse.' Weber was in the fashion. Then a publisher took a waltz of Reissiger, a composer unknown in France, and made of it the 'dernière pensée' of the composer who died in the prime of life. By playing this *morceau*

slowly and with many nuances, being very careful to play with one hand after the other in accordance with the strict principles of bad playing, holding the head on one side and raising the eyes to heaven, melomaniac women of romantic disposition converted the piece into something very affecting to ears of the Midas type. I was a child at the time, and completely ignorant of music as of everything else. All the same, my instinct rebelled, and I remained cold when listening both to Beethoven's Waltzes and to Weber's 'Dernière Pensée'; all that I felt was a sense of the most profound boredom.

There is another mystification that has been more dangerous, for it has lasted until now—Schubert's 'Lebewohl' ('Farewell').

Schubert's first 'Lieder,' when imported into France, were a revelation. As is well known, instead of being a simple accompaniment intended to support the voice, they united for the first time—to my knowledge, at all events—the melodic charm of the vocal part with an interesting and strongly emphasised pianoforte part. These diversified accompaniments being impossible of execution by unskilful or immature players, a publisher came to their assistance by bringing out under Schubert's name a 'Lied' composed by von Weirhauch, an amateur. The *morceau*, being well written, did no dishonour to Schubert's name, but if it is closely examined a great difference between the two composers is seen in the banal simplicity of the accompaniment, and in the melodic poverty of the cantus which repeats the same note a dozen times. The success of the 'Lebewohl' was very great, owing largely to an extreme facility of execution which the authentic works did not present; moreover, the song dealt with the immortality of the soul:

La mort est une amie
Qui rend la liberté;
Au ciel reçois la vie
Et pour l'éternité!

When a superbly-built woman, gifted with a splendid voice, sang these words, which ended in a succession of formidable chest notes, the effect was irresistible.

The colossal success of the 'Lebewohl' reached the ears of the true author. It was perfectly reasonable that von Weirhauch should loudly protest and claim his rights. Vain, however, were his efforts! The 'Lebewohl' was Schubert's so far as the public was concerned, and it will remain so for all time. Many an amateur has spoken enthusiastically of Schubert, though the only thing of his that he knew was this 'Lebewohl.'

The strangest of these bogus works is, perhaps, the one of which Victor Hugo was a victim. Whose idea was it to give him—as emanating from Beethoven—a nondescript melody taken, it would appear, from a 'Revue des Variétés'? Diligent investigators might, perhaps, succeed in discovering the author of this marvel. Utterly ignorant of music, as is well known, Victor Hugo readily swallowed the enticing bait. He was induced to write some lines for this 'admirable musique,' to present the world with the spectacle of a collaboration between the great French genius and the great German genius. He wrote 'Stella,' which agrees neither in character nor in prosody with the following somewhat bizarre melody:

Andante.

La haut, qui sou-rit? Est-ce un-es-prit? Est-ce u-ne
 fem-me? Quel front sombre et doux! Peu-ple à ge-
 nous! Est-ce notre à-me Qui vient à nous?
 Cet-te fi-gure en deuil Par-alt sur no-tre
 seuil, Et notre an-tique or-gueil Sort du cer-cueil
 Ses fiers re-gards vain-queurs Ré-veil-lent tous les
 cœurs, Les nids dans les huis-sons Et les chan-sons.

The ninth bar is superfluous; it breaks up the phrase and produces an effect similar to that of a line which contains thirteen feet.

Hugo doted on this air, and had it played for him every evening by Madame Drouet. When the idea came to me to write a 'Hymne à Victor Hugo,' thinking to produce something special for the poet, I undertook to give a musical turn to this legendary melody. By suppressing the parasitic bar, presenting the theme in a certain way:

Fl., Ob., and Cl.

Cor.

superposing two fragments of the melody:

in a word, by applying all the tricks of the trade, I succeeded in obtaining from this artificial diamond a few flashes. . . .

B

So true is it that 'the trade' is not without its uses! There are some who disdain it, and acknowledge nothing but inspiration. Inspiration is the priceless and indispensable material, the rough diamond, the virgin metal; 'the trade' is the art of the lapidary and the jeweller: it is equivalent to saying that it is Art itself. Those who despise 'the trade' will never be more than amateurs.

NEW LIGHT ON EARLY TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

XXI.—ROBERT JONES

It is well perhaps to warn the reader that Robert Jones, the early Tudor composer, is quite a different person from the Robert Jones of the 'Triumphs of Oriana,' for there is more than half a century separating the musical activities of the two composers. As a matter of fact, the earlier of the two namesakes was a Gentleman of the Chapel Royal in 1512, while the later Robert Jones was not born till about the year 1560. The early Tudor composer has the distinction of figuring among the contributors to Wynkyn de Worde's unique printed book of 'Twenty Songs, ix. of iiiii. parts and xi. of iii. parts,' dated from London, on October 10, 1530. He is also included in Morley's oft-quoted list—published in 1597—of famous English composers who flourished before the Reformation, and hence he deserves inclusion in the present series, all the more by reason of the fact that his biography does not appear in any of our standard books of reference.

Robert Jones was born c. 1485, and was a boy chorister in the Chapel Royal under William Newark. On the death of Edward Johns, or Jones (who may, possibly, have been a relative), he was appointed a 'Gentleman of the King's Chapel,' in March, 1512, under William Cornish.* He accompanied King Henry VIII. in the summer of 1513 as one of the Chapel Royal, and there are contemporary notices of the magnificent singing of the English monarch's chapel at Théroutaun, on September 3 following, when 'a Te Deum was sung by the King's singers,' followed by 'an Anthem of Our Lady and another of St. George.' On September 17, at Tournai, in a pavilion of purple and gold, after a sermon by the Bishop of St. Asaph, a Te Deum was again sung by the choristers of the Chapel Royal, led by Dr. Robert Fayrfax, under the direction of William Cornish, Master of the Boys. It is interesting to add that there is a German account of the Picardy campaign in the 'Calendar of Letters of Henry VIII.,' with an English translation, from which we learn that for amusement, 'for field music the English had a shalm player and a bagpiper who play together,' while the military music consisted of 'flutes, trumpets, and drums.'

Between the years 1514 and 1519 Jones was living at East Greenwich, as we learn from an interesting document in the 'Patent Rolls of Henry VIII.' In this grant, which was formally enrolled on November 21, 1520, Thomas Farthing, Gentleman of the Chapel Royal, 'and his heirs for ever,' was constituted the owner of 'a tenement in East Greenwich, formerly in the tenure of Robert Jones.'

* For an account of Cornish see No. III. of the present series (*Musical Times*, November, 1919).

The only rent payable for Jones' tenement was 'the service of a red rose, if it be asked.'

At the historic Field of the Cloth of Gold, in June, 1520, Robert Jones was one of the Gentlemen of the Chapel Royal, whose magnificent singing was much admired by French critics (*Musical Times*, June, 1920). On his return to England he obtained another tenement, but the new owner of his former residence, Thomas Farthing,* did not long enjoy it, as his death occurred on December 12 of the same year (1520).

The next glimpse we get of Robert Jones is in the official 'List of the Ministers of the King's Chapel,' in the Eltham Ordinances of 1526, where his name figures as seventh in the roll of Gentlemen of the King's Chapel. Very little else seems to be chronicled of him save that he contributed to Wynkyn de Worde's Song Book of 1530, as previously stated. In this unique collection, now housed in the British Museum, Jones is represented by a song, 'Who shall have my fair lady,' set for three voices.

I can find no trace of Robert Jones after the year 1535, so it is safe to conclude that he died about that date. The appearance, however, of the name R. Jones in a document of the year 1538 at one time led me to imagine that, probably, this reference was to the early Tudor composer, but an examination of the original record revealed the fact that the person therein named was in reality a certain Richard Jones, who turned out to be 'Chief Master of St. Paul's School'—quite a different personage. In any case, the position of Robert Jones as Gentleman of the Chapel Royal was filled up in 1536, certainly before the year 1537.

As regards his compositions, we have previously alluded to his song in Wynkyn de Worde's book (1530), and to his fame as a composer on the testimony of Morley. However, there is more tangible evidence of his powers in his Mass and Magnificat, both of which are among the Peterhouse MSS. The former, namely, his Mass 'Spes Nostra,' will be found in MS. both at Peterhouse, Cambridge, and in Add. MS. 34191. It may be noted that the tenor part is wanting. Further, the name of the composer appears in the MS. as 'Robard Joonyes.' The latter MS. displays much invention, even from a cursory examination, and, together with the Mass, ought to be printed by the Carnegie Trust or the British Music Society. It is a distinct advance on the technique of Cornish and Crane, and shows a glimmering of the great polyphonic work afterwards achieved by Tallis and Byrd, though, it must be added, not to be compared with Ludford, whose memoir will form the next number in the present series.

A LOST HANDEL MANUSCRIPT

BY W. BARCLAY SQUIRE

The story of the various shapes assumed by Handel's settings of the legend of 'Acis and Galatea' is one of considerable intricacy. Its earliest form is the Serenata for three solo voices, 'Aci, Galatea, e Polifemo,' which was written at Naples in 1708. Nothing is known as to its origin, but the incomplete autograph is preserved in the Royal Collection now housed in the British Museum, and the work was printed by Dr. Chrysander in vol. liii. of the German

Handel Society's edition. The second setting, which is practically 'Acis and Galatea' as now known, dates from about 1720, and was written for performance at Cannons at the end of Handel's career there. It owes hardly anything to the early Italian work, and was entirely composed to English words—mainly by John Gay, but with interpolations from Dryden, Hughes, and Pope.

The Serenata does not seem to have been performed in London for some years, though songs from it were published by Walsh at various intervals. Particulars of these will be found in the note on p. 263 of vol. ii. of Chrysander's 'G. F. Händel' (1860). In 1731, 'at the desire of several persons of quality,' 'Acis and Galatea' was given at the Lincoln's Inn Fields Theatre 'for the benefit of Mr. Rochetti,' who sang the part of Acis, Galatea being Mrs. Wright, Polyphemus, the veteran Leveridge; Corydon, Legar; and Damon, Salway. Corydon does not appear in the original work, and Chrysander surmises that the part was introduced to fill up the blanks left by the omission of the choruses, which were probably not sung on this occasion. But this performance, which took place on March 26, remains something of a mystery; probably it was given without the composer's authority. The Lincoln's Inn Fields production, however, served its purpose in awakening interest in the work, for in May, 1732, 'Acis and Galatea' was given as 'an English Pastoral opera' at the Little Theatre in the Haymarket, then under the direction of Dr. Arne's father. In this performance Moutier was Acis and Susanna Arne (afterwards Mrs. Cibber) Galatea, while the part of Polyphemus was taken by Waltz, Handel's cook, whom Burney says had 'a coarse figure and a still coarser voice,' but 'as an actor had a great deal of humour.' The presence of Waltz in the cast, and the fact that the Arne family was more or less in Handel's circle, makes it probable that this performance took place with the composer's sanction. Its success evidently induced Handel to make some profit out of the work, for in the following June he announced that at the King's Theatre, Haymarket, would be performed:

... a Serenata called Acis and Galatea, formerly composed by Mr. Handel, and now revised by him, with several additions, and to be performed by a great number of the best Voices and Instruments. There will be no action on the Stage, but the Scene will represent, in a picturesque manner, a Rural Prospect with rocks, groves, fountains, and grottoes, amongst which will be disposed a chorus of nymphs and shepherds; the habits and every other decoration suited to the subject.

The libretto of this production, which has been printed in the German Handel Society's edition, shows that it was an extraordinary mixture of the early 'Aci, Galatea, e Polifemo' and the English 'Acis and Galatea.' The inartistic character of the performance has much exercised Handel's biographers, who have found considerable difficulty in defending it. But, clearly, the real reason for Handel's procedure is that things were going badly with the opera, and the success of Arne's production showed a chance of reimbursement for the season's losses at the King's Theatre. Handel's company there included Italian singers who could not sing English, and to make use of them he hit upon the plan of interlarding the English 'Acis and Galatea' with parts of his old Italian Serenata. The result was certainly inartistic, but it answered its purpose. The polyglot work was performed at Oxford in 1733, and was frequently repeated during the

* For an account of Thomas Farthing, see No. XIII. of these articles (*Musical Times*, December, 1920).

following years until about 1740, when it was replaced by 'Acis and Galatea' as we now know it.

At the 1732 performance, Acis was sung by Senesino, Galatea by Strada, and Polifemo by Montagnana; the new characters introduced were Clori (Roberts), Eurilla (Davis), Filli (Bagnoli), Dorinda (Bertolli), and Silvio (Pinacci); the name of Damone occurs in the list of characters in the libretto, but nowhere else. The work was divided into three Acts, the second of which ends with the chorus, 'Smiling Venus, queen of love,' which was written expressly for the production.

In 1892, Dr. Chrysander printed (as vol. liii. of his edition of Handel) the whole of the 1708 'Acis, Galatea, e Polifemo,' from the imperfect autograph in the Royal Collection, and (in the same volume) the libretto of the 1732 version, together with most of the pieces which Handel either altered or composed for this performance. In a preface to this volume the editor says:

The autograph in Buckingham Palace wants the last leaf, which must have contained the date. This leaf was transformed [transferred?] to the conducting score which Handel used at performances after 1732, and which still exists in England, though its possessor cannot now be traced. About thirty years ago the latter showed it to Victor Schoelcher, but, unfortunately, Schoelcher did not succeed in obtaining it, and could not subsequently discover the possessor, who he thought had the name Lambert and lived in the country [Yorkshire?]. The autograph of the original Neapolitan cantata breaks off in the last aria, 'Del mar fra l'onde,' at the sixteenth bar. . . . Fortunately Schoelcher took a note of the date, which was given at the end of the now lost volume.

In printing the *Serenata*, Chrysander completed it (as he thought) from a copy in the Royal Library at Berlin, which dated only from 1840; this gave him the end of 'Del mar fra l'onde' and the final trio, 'Chi ben ama.' But a slight perusal of the text shows that something must be missing between the air and the trio, for Acis, who has been killed a few pages back, unaccountably reappears to join Galatea and Polifemo in the final trio.

Fortunately the matter can now be made clear owing to the acquisition by the British Museum a few years ago of the missing volume seen by Schoelcher. It seems originally to have belonged to Robert Smith, at whose sale in 1813 it was bought by Thomas Greatorex for £1. With the manuscript are letters from Schoelcher and from Rophino Lacy, both of whom saw it in 1857 and 1858, when it belonged to Mr. W. B. Lambert. After that it disappeared until it was offered to the Museum from the extreme North of England. An examination of the manuscript enables some corrections and additions to be made to Chrysander's vol. liii. Both the name on the binding and the title-page are singularly incorrect. The latter reads:

Acige è Galatea. Drama composta dal Sr. Georgio Freder. Handel. Napoli. 16 Guigno 1708 as it was afterwards altered and performed at the Haymarket.

But this inscription, as well as a good many of the words (where no music is given) is in a hand which must be considerably later than the rest of the volume. The music seems to be the work of three copyists: A (ff. 2-16 v.), B (ff. 17-21, 27 v.-42, 49-60 v.), 63-76 v., and 87), and C—who occupies the rest of the volume and was almost certainly the elder Smith. In addition to this, ff. 98-101 are in Handel's autograph, and belong to the 'Acis, Galatea, e Polifemo' in the Royal Collection. In

portions of the Smith copies Handel has also written the words. This is the case on ff. 43-46 ('Ferito son d'Amore'—the Italian version of 'O ruddier than the cherry'), ff. 47 and 48 ('Would you gain the tender creature'), and ff. 80 *et seq.* ('Delfin vivra sul monte'—the Italian of 'The flocks shall leave the mountains'). There are many blank pages, on some of which the words of the missing numbers have been written in the same handwriting as the incorrect title-page. In the opening chorus of Act 3, 'Viver e non amar,' 'Francesca' (*i.e.*, Francesina) is written above Strada's part of Galatea; later names for Acis and Filli occur in the same number, and on folio 70 v. 'Mr. Powell' appears as Acis. But in fixing the date of the volume the watermarks are of most importance. The copyists described as A and B use paper which bears the name of J. Whatman in a watermark; this does not occur in the paper used in the portions written by C (Smith) or Handel. I am kindly informed by a present representative of the Whatman family that James Whatman married in 1740 the widow of Richard Harris, who owned the Turkey Mills at Boxley, and that this was the beginning of the connection of the Whatmans with paper-making. It follows that 1740 is the earliest possible date in which Whatman's name can occur as a watermark, and that the portions of the Lambert MS. written by the copyists described as A and B cannot have been written before that year. It is therefore impossible that this part of the manuscript should be the original conducting score of 1732. The pages in Smith's handwriting may well be older, and the presence in them of words in Handel's autograph points to their having to do with the 1732 production. But the chief interest of the Museum's acquisition consists in the recovery of the end of the early 'Acis, Galatea, e Polifemo' autograph. This breaks off at the sixteenth bar of Galatea's air, 'Del mar fra l'onde.' The Lambert manuscript then continues it with four leaves—not one, as Chrysander surmised. These contain the end of Galatea's air, which is followed by a long recitative for Polifemo, partly accompanied by figured bass (*continuo*) and partly by strings (*senza cembalo*). This recitative explains the action preceding the final trio. The words are as follows:

Ferma, ma già nel mare
Con l'algose sue braccia
Nettun l'accoglie,
E nel suo sen l'allaccia.
Stupido ma che veggio!
Acis disciolto in fiume
Segue l'amato bene!
E mormorando
Così si va lagnando:

'Vissi fedel mia vita
E morto ancor t'adoro,
E de' miei chiari argenti
Col mormorio sonoro
Non lascio di spiegare
I miei tormenti.
O dolce mio tesoro
Con labro inargentato
Forse più fortunato
Ti baciò
Del tuo Nereo fra l'onde
E l'arenose sponde,
Che imporporai collangua,
Mentre d'empio destin
Solo mi lagno
Co' miei puri cristalli,
E lavo e bagno.'

Et io che tanto ascolto,
 Cieli come non moro?
 Ah, la costanza
 Di chi ben ama
 Un giorno non sa
 Ne può mai variar sembianza.

The trio, 'Chi ben ama,' then follows in the form printed by Chrysander, and at the end is the signature, 'Napoli li 16 di Guignio. 1708. d'Alvito.'

What is meant by 'd'Alvito' is a decided puzzle. It can hardly mean the name of the author of the words, for, so far as I know, there is no Italian poet of this name, nor was it Handel's custom to give the names of the authors of the words that he set. 'Alvito' is the name of a Portuguese title, but this does not help one much in solving the riddle. 'd'Alvito' might mean that the work was written at Naples in a district or palace of the name, but none can be found in Carletti's 'Topografia' (Naples, 1776). A 'Strada della Vita' occurs in that work, marked in the map just below Capo di Monte, but it would be too wild a guess to suggest that this was intended. Possibly some Neapolitan archaeologist may find a solution of the puzzle.

THE HEREFORD MUSICAL FESTIVAL

This has been a critical time for the Three Choirs Festival, but most of all for Hereford, where, since the last Festival in 1912, there has been a remarkable change among the more prominent of its organizers—a new secretary, a new conductor, a new Bishop, and a new Dean. Happily, neither of the two most important officials were inexperienced in the traditions; the hon. secretary, Mr. George Holloway, has for many years been (and still is) superintendent of the choir, and Mr. Percy Hull had a long connection with the music of the Cathedral, first as choirboy and afterwards as assistant to the late Dr. Sinclair. None the less, Mr. Hull had an arduous and exacting task in conducting his first festival, and although no doubts existed concerning his musicianship, his experiences at Ruhleben, and his subsequent illness, made some fearful of his staying powers. It may at once be said that he achieved an unqualified success; he gained the confidence of orchestra and choir, he kept his head, and he gave evidence of a distinctly musical temperament. His *tempi* were on the side of vivacity, which afforded a contrast with those of his predecessor, but his readings were never exaggerated, and when he acquires the assurance which comes from experience, they should become individual and interesting.

When we come to analyse the programme, the curious fact emerges that three-quarters of the time was taken up by three composers—Handel, Mendelssohn, and Elgar. 'Elijah' to begin the Festival, 'The Messiah' to close it. This is in accordance with a practically uninterrupted tradition, and for it there are two very sound reasons—first, that these two works maintain their popularity with the public on whose support the Festival chiefly depends; secondly, they materially reduce the work of full rehearsal, for which, even then, the time is barely sufficient. As for Sir Edward Elgar, his world-wide fame finds its focus in the Three Choirs Festival, and if he owed something to them in his youth, he is now paying back the debt with interest. On this occasion he lightened Mr. Hull's responsibility by conducting 'The Dream of Gerontius,'

'The Apostles,' and the Violoncello Concerto (of which a really poetic reading was given, with Miss Beatrice Harrison as soloist); and the chamber concert, which at Hereford forms a unique supplement to the Festival, ended brilliantly and impressively with the Pianoforte Quintet.

Nor was Sir Edward the only composer who appeared to conduct his own music, for no fewer than seven others introduced their works, and as these were either new or recent, they are of a more general interest, and deserve to be dwelt upon at somewhat greater length than the familiar things. Dr. Vaughan Williams came first, and conducted his Fantasy for Strings on a Theme by Tallis, which has before been heard at one of these Festivals. It is a work in which old wine has been put into new wine-skins without disaster, for the character of the theme is well preserved, the strings being handled with power and worked up to a fine climax of intensity. Prof. Walford Davies' setting of 'Heaven's Gate,' from Blake's 'Jerusalem,' is a serious effort to realise the mystical nature of the text in which the poet-seer draws a picture of England very applicable to the present distress. The composer is happier in the optimistic conclusion than in depicting the desolation caused by the 'terrible devouring sword,' for this failed to make so distinct an impression, and here the ensemble of solo voice (Miss Margaret Balfour) and orchestra was less effective than in the more delicately-handled portions. The work, however, is of a character that can hardly produce its full effect when given on festival scale; it demands more intimate treatment. Mr. B. J. Dale, Mr. E. L. Bainton, and Mr. F. Keel all shared with Mr. Percy Hull the experience of captivity at Ruhleben, and theirs must have been a pleasant reunion at the Festival, when each of them contributed a piece to the programme. Mr. Dale has hitherto been known chiefly as a composer of works of smaller calibre, but his setting for chorus and orchestra of Christina Rossetti's 'Christmas Hymn,' though quite modest in conception, proved perfectly effective in the Cathedral. He has striven to suggest the simple, folk-like quality of the carol, and has avoided elaboration, even preserving, at the risk of monotony, the original rhythm throughout the three stanzas. It is eminently smooth and gracious music, pastoral and tender in mood, and decidedly attractive. Mr. Bainton's work was his series of three pieces for orchestra, an Elegy, an Intermezzo, and a Humoresque, all of which were written at Ruhleben. They show a complete musicianship and refined taste, and the orchestra is handled with unobtrusive but satisfying effect. There is no very marked originality in the ideas, but the 'Bacchanalian Humoresque,' originally intended as an *entr'acte* for 'Twelfth Night,' is quite rollicking and vivacious. The only actual novelties were also heard at the same concert: One was the third cycle of 'Pastorals' Dr. Brewer has composed, entitled 'Jillian of Berry.' He has just the lightness of touch necessary for such work, and I would certainly echo an opinion I have seen advanced, that he is the very man to write a comic opera. His music is simple, melodious, and flowing, yet it always evades commonplace by little unexpected touches, and the orchestra is most deftly handled. Again he had in Mr. John Coates an interpreter who threw himself heart and soul into the spirit of the music—whose only fault, indeed, was that he inclined to put into his performance more 'points' than it would bear, and might in some places have

left the music to speak for itself. A striking contrast was afforded by Mr. W. H. Reed's brilliantly clever piece, which he styles 'A Whimsical Fantasy for Orchestra,' and entitles 'The Lincoln Imp.' It professes to illustrate the apocryphal story of the famous little effigy in Lincoln Cathedral, some of the details of which Mr. Reed seems to have evolved for the occasion. He supposes the Imp to have been driven by the wind into the Cathedral, where he wreaks his playful malice by jangling the bells, strumming on the organ, tearing the vestments, and breaking the candlesticks, till at last his course of mischief is stayed by an angel, who turns him into stone. The music is most graphic, and quite as impish as it should be. Mr. Reed is up to every possible orchestral device, and all his effects come off. Some periods of repose would be welcome, but it is not easy to imagine any that would be in keeping

of the boldest and most original choral works that have been produced for many years past. It has by now been heard on several occasions, but never under such favourable conditions. In the spacious Norman nave, with its massive grey pillars and ancient history, this mystical, archaic-sounding music, which so fits the quaint text, had its fitting environment. Its harmonic crudities were toned down, its fragments of plainsong melody seemed in place, and, though as is so often the case we wished the performers were out of sight, the impression made by the work was felt to be just what the composer intended. Its grandiose proportions were justified, and the sense of scale which is, perhaps, the composer's most salient characteristic, was fully realised. The performance was an excellent one: possibly some flaws in detail may have existed, but the general character of the work was admirably brought out. The choir sang

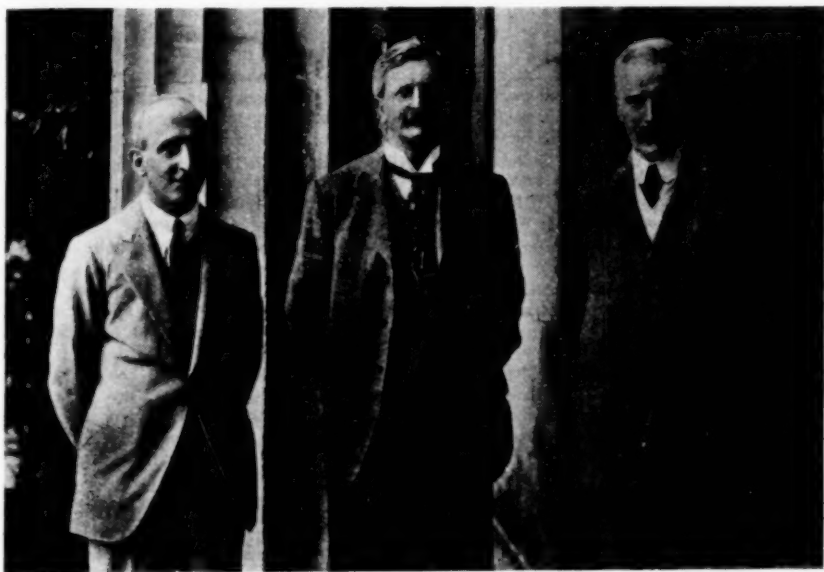


Photo by

MR. PERCY HULL.

DR. HERBERT BREWER.

Wilson-Phillips, Hereford.
SIR IVOR ATKINS.

with such a tricky subject: perhaps a short epilogue suggesting the calm dignity returning to the great church when its tormentor had been incorporated into the fabric would not be inappropriate, and would leave as pleasant an impression behind as is caused by the ending of another rogue's history, that of Till Eulenspiegel, as told by Strauss. It is, as may be imagined, a tricky, restless piece, and though much too well written to provide any great technical difficulty, requires careful and thorough rehearsal, so that, brilliantly as it was played, the performance by the London Symphony Orchestra seemed not altogether devoid of effort. This may, however, be due in a measure to its being given in a hall much too small for noisy orchestral effects. I have reserved Mr. Holst's share in the Festival till the last, because I think that it afforded the most distinctive feature of the event. His 'Hymn of Jesus,' whether we like it or not, is one

with remarkable freedom, the solo tenor voice away from the orchestra had exactly the right effect in the 'Pange Lingua,' and the insufficient organ erected for the Festival was most effectively reinforced by the occasional use of a pedal stop in the big organ in the Choir. It was indeed so great a success that I trust it may be repeated next year at Gloucester—where the surroundings and the acoustics should be at least as favourable—before the impression has been forgotten.

To show to what an extent native art was represented I may here record the other pieces by British composers that were heard. Foremost was the splendid Motet for unaccompanied seven-part chorus, 'At the round earth's imagined corners,' a setting of Donne's poem, which is one of the group that Sir Hubert Parry, with a strange prevision, entitled 'Songs of Farewell.' It is a noble work, worthy to rank with the best things of its class, and, for all its

brevity, was felt worthy to represent a composer who had a close association with these festivals. It also enabled one to appreciate the quality of the choir, which struck me, after a long experience of the Three Choirs, as one of the very best I have heard. Good in every part, and unusually well-balanced, it stood the fatigues of the week well, and seemed as fresh in 'And the Glory of the Lord' on the last day as it was in 'Elijah' at the opening. It was always equal to the occasion, and I observed only one noticeable slip, and that was a conspicuous lapse in 'The Apostles.' I ought to add here that both 'The Apostles' and 'Gerontius' met with exceptionally good all-round performances. In the former the semi-chorus of nine male voices, representing the apostles, was for the first time employed in accordance with the composer's intentions. At the orchestral concert, Bantock's 'Sappho' songs were sung by Miss Phyllis Lett, who has, by the way, advanced her reputation of late by showing more restraint in her readings, and Mackenzie's 'Britannia' Overture ended the programme. The chamber concert was 'all British,' and included Dr. Ethel Smyth's musicianly String Quartet in E minor, Elgar's Quintet (as already mentioned), and songs by Parry, Stanford, Vaughan Williams, Dunhill, Ireland, and Edward German, besides a series of four delightful Elizabethan love-songs by Campion, Bartlet, and Dowland, arranged with good effect by F. Keel for the accompaniment of a string quartet. They were sung by Miss Dorothy Silk, whose fresh voice and refined style were welcome. For the sake of completeness it must be stated that at the opening service a slow movement—from a Symphony in E minor by Dr. H. Holloway—was played and proved very melodious and graceful music. The Canticles were sung to C. Lee Williams' setting in D.

The other features of the Festival may be dealt with more briefly. Two of Bach's vocal works were heard, the unfamiliar Church cantata, 'Come, Redeemer of our Race'—which was received with interest, though it is not among the most sustained or characteristic of these works—and the air, 'Comfort sweet, my Jesu comes,' for soprano voice, flute, and string quartet—a really charming piece. The other choral works were the first part of Haydn's 'Creation,' Dvořák's 'Stabat Mater,' which, if memory does not fail me, made one of its earliest appearances in this country at a Hereford Festival in the 'eighties, and Brahms' Alto Rhapsody (in which the male-voice choir was far too large for the intimate nature of the work). The Grail scene from 'Parsifal' had for twenty-four years been a constant feature at Hereford, where the acoustics of the Cathedral and the possibility of stationing the boys' choir in the triforium of the central tower have made it so effective, that we are never tired of hearing it under conditions which go far to reproduce the peculiar rapture of Bayreuth. Save that the boys were a little too anxious, and their voices just a shade too keen, and that the mammoth instrument devised to suggest the sound of bells was not effective (it should surely be coupled with actual bells of higher pitch), the performance was as effective as ever. In one respect a unique distinction possessed by Hereford was abandoned. It used to be the one place where we could hear Handel's 'Messiah' without a single cut, but at last it has succumbed, and the limitations of human endurance have been recognised by the omission of the customary pieces in the later sections. One

hardly knows whether to be glad or sorry. Bach's third 'Brandenburg' Concerto, Mozart's C minor Symphony, and Brahms' Haydn Variations were the orchestral works chosen.

The principals, other than those already mentioned, were Miss Rosina Buckman, Miss Agnes Nicholls, Miss Mary Foster, Mr. Roland Jackson, Mr. Frank Mullings, Mr. Norman Allin, Mr. Herbert Heyner, Mr. George Parker, and Mr. Robert Radford. Miss Foster was a newcomer at the Festival, but her pleasant, unaffected style made her singing of the contralto solos in 'The Messiah' enjoyable. The others need no eulogy, but this at least may be said of them, that I noticed no square pegs in round holes. Sir Ivor Atkins, whose direction of the first of the revived Festivals has since last year's Worcester Festival received official acknowledgment, and Dr. Brewer were at the organ, and Dr. H. G. Ley, of Christ Church, Oxford, was the pianist in Elgar's Quintet.

One or two records have been achieved at Hereford on this occasion. The amount of the collections and the receipts from the sale of tickets are, I am glad to hear, greater than they have ever been, though it must be remembered that, with enhanced expenses and 'entertainment' tax, the profits may not be correspondingly phenomenal. Fine weather is so traditional at the Three Choirs Festivals that we should hesitate to style the glorious week of sunshine a record, but at any rate it cannot have been exceeded in brilliance. The choir, too, has never been better, and I think that few conductors can have made a more successful début than Mr. Hull. I understand that he has had little or no previous experience with an orchestra, and in acknowledging some formal congratulations at the final concert, he modestly confessed the great help he had received from Mr. W. H. Reed, the leader of the Symphony Orchestra, which suggests that here history has repeated itself, for I recollect how, when Dr. Sinclair began his conducting, he stayed with Carrodus, his leader, for some time before the Festival in order to learn something of the technique of the conductor's art.

HERBERT THOMPSON.

Music in the Foreign Press

FASHION IN MUSIC

To the *Revue Musicale* (August) Charles Koechlin contributes a long, thoughtful article, whose general object is to emphasise the following point:

Taste and sincerity are nowadays so uncommon that we can see no connection between fashion, which patronises all works of a certain type indiscriminately, and beauty, which does not depend upon subserviency to any particular type.

He has a good many things to say upon many matters: in praise of Fauré, Debussy, Magnard, and Ravel; in deprecation of the iconoclastic theories which are in fashion just now among the spokesmen of certain groups of French composers; upon the differences between traditionalism and academism; upon contemporary life as a source of inspiration for artists. He deplores

... the callousness, the pettishness, the lack of imagination evinced by the attitude of certain would-be leaders of fashion. But not all the younger composers obey the dictates of a few incompetent fanatics. Read Darius Milhaud's 'Poèmes de Léo Latil,' and you will see that they lack neither expressiveness nor lyricism. Honegger's 'Mort de

Sainte Alméenne' and 'Pastorale d'Été' are instinct with expression; his choreographic work, 'Le Combat des Horaces et des Curiaces,' is spirited and powerful. Those young folk, obviously, are attracted by the notion of simplicity and power as opposed to sentimentality and turgidity. It is to be hoped that their musical gifts will prevent their going astray along the path of artificial simplicity. That they should evince a predilection for plain, direct methods, is after all in accordance with tradition. What they still lack is technical proficiency. And in any case, to overlook the teachings of the past, to hold aloof, systematically, from all influences, can in no circumstances be a sound course.

LILI BOULANGER

Lili Boulanger won the French Prix de Rome at the age of twenty (being the first woman to achieve that distinction), and died (in 1918) before having completed her twenty-fifth year. What Camille Maclair and Georges Migot write about her in the August *Revue Musicale* is in complete agreement with all other opinions available so far. She is represented as a composer of high genius, whose music embodies not mere promise but achievement. Her output consists of a dozen important works, vocal and orchestral, songs, an unfinished Sonata, and an all but finished lyric drama in five Acts, Maeterlinck's 'La Princesse Maleine.' Maclair, in his general article, and Migot, in his account of a recent concert devoted to her works, agree in singling out for special praise the set of thirteen songs, 'Clairières dans le ciel,' the 129th Psalm, and 'Pour les Funérailles d'un Soldat.' According to them, Lili Boulanger's output comprises no single page that should leave us indifferent.

STENDHAL ON MUSIC

Henry Prunières, having unearthed a number of Stendhal's feuilletons on Italian Opera in 1826, republishes them in the same issue. They are highly interesting for the student of Stendhal, and not devoid of interest so far as the history of opera and dilettantism in France are concerned.

LA FONTAINE AND LULLY

Prunières also investigates, in a most interesting article, the reasons why La Fontaine never succeeded in writing a libretto to please Lully. La Fontaine, he explains, lacked the sense of dramatic situations which Lully wanted and found in Quinault:

La Fontaine's ideals remained restricted to the obsolete *Air de Cour*, Ballets, and Pastorals. His tendency was to bring opera back in the rut from which Lully had succeeded in disengaging it. History, indeed, ever repeats itself. Every two-score or three-score years, the aspects of music change; and people start protesting, unable to realise that nothing in Art is perishable but the successive forms which Art adopts. They deplore the death of Music at the very moments when Music, having shed a threadbare garment, is revealing itself in virgin splendour.

MUSICIANS OF ARMENIA, HOLLAND, AND POLAND

In the same issue, Marguerite Babaian briefly describes the career of Father Komitas (1870-1915), to whose untiring and judicious activities as teacher, collector of folk-tunes, and composer, Armenian music stands deeply indebted. She expresses the hope that the many manuscripts of his which lie scattered at Paris, at Constantinople, and in the Caucasus, will be published, and promises notices on other Armenian composers.

Henry de Groot commends for their originality and power of expression the works of the young Dutch composer James Zwart, whose output is considerable.

Alexandre Tansman names, among Polish composers whom he deems worthy of notice, Ludomir Rozycki (born 1883), Felician Szopski (born 1865), Franciszek Bzeinski (born 1867), Gregori Fotelberg (born 1879), and Karol Hubert Rostworowski. He places special faith in the first-named.

ILDEBRANDO PIZZETTI

The August number of *Il Pianoforte*, devoted to Pizzetti's works, comprises articles by F. Liuzzi, Castelnovo Tedesco, A. della Corte, and Guido Gatti.

A CONTRIBUTION TO REGER'S BIOGRAPHY

In *Die Musikwelt* (September) Dr. Fritz Stein relates how, in 1910, Reger strongly felt the impulse to compose a Mass and a Te Deum, but never carried out the plan. His 100th Psalm remains his only great choral work of the religious order. Dr. Stein tells in full the history of its genesis, illustrating it with quotations from the composer's correspondence.

ALFRED BRUNEAU

Le Ménestrel continues the publication of the lectures on French composers recently given at the Concerts Padeloup. Some are moderately useful, others are valuable as permanent contributions to the history of French music. Several have already been noticed in this column; and the issues of August 19 and 26 bring us an excellent paper by Charles Koechlin on Bruneau, whose works deserve far wider recognition than they have as yet met with.

HAUD PASSIUSÆÆQUIS

In the *Nouvelle Revue Musicale* (August), Leon Vallas writes:

How difficult it is for the critical mind to keep pace with the creative mind is exemplified by the fact that so intelligent and scholarly a man as Saint-Saëns protests against the new developments in music.

In his speech at the 'École des Hautes Etudes Musicales,'* he declares that it is impossible for music to proceed further along the path which it now follows without reverting to its primitive cacophonous state. The assertion calls for one answer only: Galileo's 'e pur si muove!'

PIANOFORTE DUETS

In the *Zeitschrift für Musik* (August), Martin Frey enumerates music originally written in the form of pianoforte duets, which he thinks ought to be better known than it generally is. He regrets that the attention which duet players pay to transcriptions should often lead them to overlook works such as Mozart's Fantasy in F minor, Beethoven's Variations on 'Ich denke dein,' Schubert's Fantasies, 'Grand Duo,' 'Variations,' and 'Divertissement à la Hongroise.' He refers to Jensen, Moscheles, Dvorák, Brahms, and others. But of more modern composers, the only two whom he mentions are Paderewski and Hans Huber.

GERMAN MUSIC ABROAD

In the same journal (August, second issue), Dr. Georg Göhler explains how German music may maintain its preponderance abroad. He lays stress upon the demand that existed in other countries for German instrumentalists, and the advantages

* See *Musical Times*, September, 1921, p. 625.

which Germany and German music used to derive from the export of such 'pioneers':

The German instrumentalist must become one of the most sought after and best-paid 'imported articles.' He should be the best and most capable. Likewise the German music-teacher.

Our music-publishers' activities have ensured a wide diffusion of German music abroad. The State should do everything in its power to assist those publishers in resisting their competitors. German editions must always occupy the first place on the world's markets.

In the same issue, Carl Schöffner describes the progress of German music and German music industries in South America from the 17th century onwards. He shows how wide and fertile a field that continent affords for propaganda both artistic and commercial.

HANDEL'S 'RODELINDA' AT GÖTTINGEN

In the *Zeitschrift für Musikwissenschaft* (July), Rudolf Steglich discusses the conditions under which 'Rodelinda' was produced last year at Göttingen. Whilst admitting that it would have been impossible to give the work in its full original form, he thinks that it was a mistake to leave out certain Arias, thereby impairing the architecture and fine tonal balance of the whole. It would have been better to suppress the middle section and *da Capo* of all Arias.

AN UNPUBLISHED LETTER OF MOZART

In the *Bulletin de la Société Française de Musicologie* (July) Charles Bouvet publishes a letter from Mozart to the Paris publisher, Sieber, offering him three Pianoforte Concertos and six String Quartets (the former being Köchel's 413, 414, 415, and the latter K. 387, 421, 428, 458, 464, 465). The letter is dated Vienna, April 26, 1783.

BERNARDO PASQUINI

In the same issue, F. Boghen publishes a catalogue of B. Pasquini's works, and asks those who possess information on that composer to communicate with him (c/o G. Ricordi & Co., Milan).

MODERN DEVELOPMENTS IN HARMONY

In the *Musikblätter der Anbruch* (August) Hermann Grabner has some interesting things to say about the origin and functions of 'fourth-chords' and similar recent appearances. Dr. Dasatiel writes about the new applications which the polyphonic principle receives in contemporary music, showing how the results can be properly defined as 'homophonic polyphony,' viz., music polyphonically written, but with a view to a homophonic effect. Both authors refer to works by Dr. Ernest Kurth ('Linear Counterpoint' and 'Romantic Harmony'), which appear to contain interesting views.

VIENNA AND MUSIC

The September issue of the same periodical is devoted to Vienna as a music-centre. Various articles describe the city's musical life, libraries and collections, church music, opera, and concerts. Most useful is Richard Specht's contribution, a survey of the younger Viennese composers' activities. He gives many names, and has something topical to say about all the composers mentioned—most of them unknown in this country.

M.-D. CALVOCORESSI.

MODESTY OR ARROGANCE?

BY ALFRED KALISCH

Those who read foreign criticism as well as that of our own country are often struck by a subtle difference between the mental outlook of our own writers and the others, which, consciously or unconsciously, affects their judgments. Perhaps it would be more accurate to say that it is apparently unconscious with us, and conscious in the case of foreigners. A German, a Frenchman, or an Italian will let you know expressly or by implication that he is judging from the standpoint of his own country, and naturally wishes the reader to understand that the criterion that he applies is the only one legitimate for him, and therefore the best possible. This tendency is more marked among Frenchmen than among critics of other countries. The Englishman, on the other hand, writes as if he were judging a new work or a new artist from a general standpoint outside the conflicting claims of nationality, and in this respect the American (unless he is simply 'stunting') is rather like the Englishman.

It is difficult to say whether this is an instance of racial modesty or national conceit. Do we write in this way because we think we have no right to claim that we have a distinctive British standpoint, or is the implication that ours is the one and only right one—that we look on these things from a higher plane, whence wider horizons are open than to those who take their stand only on their own national ideas?

It is difficult to dogmatise; naturally things vary with each individual. It is not unnatural, too, that men of the older generation should be more likely to take the first view, because it was so constantly dinned into their ears in their most impressionable years that this country was musically naught—a mere appanage of musical Germany. Then came the phases when we were supposed to be the vassals of Russia, or merely subservient to France and Italy and the Slavs. It is much easier for the younger men to rid themselves of such preoccupations and to think or say frankly that we are entitled to frame our judgments as Britons. This should not surprise us—it is rather an inevitable result of our growing national musical consciousness, and it is on the whole a thing to be welcomed, though it hurts our vanity to be called insular. It is at least open to argument that there can be no such thing as a universal international standard of criticism in music, and that any attempt to set it up is running counter to human nature.

This suggestion will perhaps come as a shock to those who talk glibly of music as a universal language, and think loosely about it. Dispassionate analysis will show that it is impossible for people of one nation to know exactly what the songs of another race can mean to it. Anybody of any nationality will of course see that 'God save the King' and the 'Marseillaise' are magnificent tunes, but no Englishman can really know all that the 'Marseillaise' means to a Frenchman; no Frenchman can feel all that thrills the Englishman when he hears 'God save the King.' These are extreme and obvious examples, but the line of argument can be carried further. Take, for instance, the case of Sibelius' 'Finlandia.' The cultivated musical listener in London or New York can realise that it contains some stirring tunes, but we were all surprised when we heard that the piece

had been prohibited by the police because of the political passions it aroused. The classical instance of this kind of feeling is the riot caused by Berlioz's audacious treatment of the 'Rakoczy' March when it was heard in Hungary.

After all, such things should not disturb a generation to which heredity and environment are commonplaces. A French audience must have been moulded by forces very different from those which have gone to make up the mentality of an English or a German crowd. The ordinary English music-lover, for example, cannot really know—from his own personal experiences—all the kinds of influences which went, for instance, to shape the artistic personality of a Debussy. We half-automatically take it for granted that French composers are trained in the same sort of way as are the English composers, whose art rests ultimately on a foundation of solid Church music, on the 'Songs without Words,' on 'The Messiah' and 'Elijah,' with classical Symphonies and Quartets on the top.

(To digress for a moment. 'Elijah' and 'The Messiah'—as a very eminent foreigner once remarked—are excellent foundations; the only trouble is that so many people were accustomed to consider that the foundation was the whole structure.)

The ordinary British musician will forget in judging of Debussy how much French music he must have played from his earliest childhood, how much of Massenet, Gounod, Saint-Saëns, and César Franck he must have absorbed into himself before he reached years of discretion, at a time when, with the exception of 'Faust,' the music of all these composers conveyed mere names to most people of this side of the Channel. It is not so necessary to dwell on the cases of Italians and Germans, for it is easier for us to realise how their musical personalities were created. If we look at the picture from the other standpoint, it is clearly not possible for French or German judges to understand what Elgar means to us in this country, nor do foreign critics understand how it comes that the music of Sullivan's light operas has got such an extraordinary hold on the whole English-speaking world. The music of the Parry generation is a sealed book to them.

It would be easy to multiply instances of this kind of inevitable differences in the very foundations on which musical judgment are built, and the full appreciation of these should show us how far it is true to talk of music as a universal language, and in what degree it falls short of absolute universality. A comparison with poetry may be a little help to the understanding of the question, but naturally the analogy does not hold at all points. Critics of literature are driven by the very nature of their work to think deeply of the barriers which are erected between themselves and the great prose and poetry of other countries, however well they may be acquainted with languages other than their own.

It would be better for the mental health of many musicians if they were to realise that in the fields of music too there are similar paths which lead nowhere, or end in a brick wall through which or over which we cannot see; in other words to realise that, whether consciously or not, if we are sincere with ourselves, we must confess that our outlook must be national. Let us not be timid about it. It is nothing to be ashamed of.

THE PLACE OF MUSIC IN A LIBERAL EDUCATION

SIR HENRY HADOW'S ADDRESS TO THE BRITISH ASSOCIATION

From the musician's point of view last month's meeting of the British Association was memorable, because for the first time music has been admitted to a place in the inner sanctum of the sciences. More than that, Sir Henry Hadow, who is as well known to musicians as to the learned world, was chosen to preside over the Educational Section, and chose as his subject: 'The Place of Music in a Liberal Education.' It was a singularly able piece of work most felicitously phrased and closely reasoned—but, as will be seen later, it was open to some criticisms.

He began by deploring the neglect of music in the last century or so by the learned world, and quoted the Oxford Don who, when asked whether he knew the meaning of a simple technical term in music, answered, 'God forbid.' He quoted too, as typical, Byron's lines:

'John Bull with ready hand
Applauds the strains he cannot understand';

John did not even realise there was anything to understand. Sir Henry pointed out how remarkable it was that works like 'The Cambridge History of Literature' omitted all reference to music, while Macaulay did not even mention Purcell. Macaulay did mention Burney and Hawkins, but made no reference to their musical work.

His first reason for claiming a place for music in a liberal education was that it is in the true sense of the word a language. Secondly, 'it is as truly a form of mental discipline as any subject in science or mathematics.' It is a 'peevish asceticism' which denies its educational value because its study is a source of enjoyment. It differs from a language because its laws are wholly its own laws and 'the impulse of its own spirit.' It has been said that poetry appeals to the intelligence and music to the emotions: if this were the whole truth Euclid would be the greatest of poets.

It has a meaning: the difference between a melody of Beethoven and a 'beastly tune' is that the former has a noble meaning, the latter an ignoble meaning or none at all. If representatives of the other arts are disposed to adopt a superior attitude because of the popularity of bad music, let those who live in glass-houses not throw stones, and remember the huge sales of bad literature and the vogue of bad pictures.

Sir Henry next criticised the defects of a lot of writing on music which, he said, is as much musical criticism as a grammatical treatise is literary criticism. This is not wholly the fault of the writers, for there is an inherent difficulty in putting into words the ideas on which music is based and which it suggests. Another sin committed against music is the sharp separation between music and the general history of civilisation. This led him to remind his hearers of the most brilliant period of English music, when 'Drake circumnavigated the world and Bacon circumnavigated the human mind,' and music was part of the education of an English gentleman. This was no isolated phenomenon—it was a natural outcome of the whole mental outlook of the nation. We are not so much superior to the Elizabethans that we can afford to neglect one of the things to which they devoted themselves. He

indication as to whether certain notes are high or low—apparently details don't matter in music of this kind—any old way will do—you take the high *soh* and I'll take the low *soh*, and I'll be—However. Still somebody must settle points. Clearly composer hasn't settled them, or anyway hasn't wirelessed them. Paper goes on:

The notes were received in London by Mr. Tate's orchestrators, who arranged the scores, and the song and the ballet have been put into rehearsal.

There is explanation. Bet those 'orchestrators' did needful. Handy people to have about house. Composing made easy—sit in deck-chair—evolve tune, of sorts—no need bother about harmonizing or scoring—wire inspiration to 'orchestrators'—go on sitting in deck-chair—nothing more to do with song but draw royalties. Thus are 'winners' turned out.

What will not public swallow in this way? Read in another paper that 'all London will shortly be clamouring for song written and composed by Charlie Chaplin.' No doubt. Here is as much of refrain as I can find space for:

CHORUS.

There's al - ways one you can't for - get,

There's al - ways one, one vain re - gret,

Tho' grief is dead mem - ry sur - vives,

Fate linked we (sic) two ma - tel our lives, . . &c.

Quote this because amongst columns slush written about Mr. Chaplin on arrival were many references to talent for music. 'With systematic training,' said Elsie Codd in *Daily News*, 'he might have made a great musician. He plays the violin, 'cello, and pianoforte—the violin exceedingly well—but is somewhat handicapped because he can only play from ear.' Much virtue in 'somewhat.' No doubt Hero of Hour is fond of music—so are lots of people who share his independence of printed page—but we do not describe them as potential 'great musicians.' Sorry to be sceptical, but we are not so easily coddled. If above 'music' is sample of what Mr. Chaplin can do, should say no sign of musical talent whatever.

Futility of song makes us shy at rapturous accounts of Mr. Chaplin's exploits in fields of literature, philosophy, sociology, &c. Thus Arthur Weigall in *Daily Mail* after heart to heart talk with Mr. Chaplin at Ritz. 'I left the building [he says] with the conviction that I had met the most remarkable—I might say the most abnormal—man it has ever been my fortune to encounter.' After reading interview can only wonder what kind of intellectual circle Arthur has so far adorned. You shall judge:

He has a handsome face—one might almost call it a beautiful face. The grey eyes are thoughtful; the expression is that of a dreamer.

He asked me earnestly whether I thought the excitement indicated affection or mere curiosity. 'There's evidently something about me that people like,' he mused.

'English people need to let themselves go sometimes. I don't think the old restraint was altogether a good sign. We are very human. And then, you see, they must know that I am so deeply interested in *them*. They must know I want to help them and to make them happy.'

'Life is such a problem for so many,' he went on presently, 'and there is so much hopelessness to be seen all around, I feel it weighing on me sometimes.'

'We all need to get at the truth of things, for after all truth is beauty. Truth is everything. I love it for its hardness, its logic, almost for its cruelty. The world is such a perfect organism, if only people would face the great fact of existence itself instead of side-tracking in a search for a motive.'

His face brightened as he spoke of the scientific wonders of the age in which we are living. 'It's a privilege to live at this period, when we are getting to know so much more about the meaning of things, about the subconscious.'

Suddenly he broke off. 'Can you tell me,' he asked, 'why it was that Sir Oliver Lodge walked out of that meeting of the Royal Society when they were discussing Einstein's theory of Relativity?'

I assured him that, so far as I remembered, it was only because he had another engagement; but he shook his head.

I wish I had the space to tell more of what I remember of our conversation. He talks so well, pausing every now and then for the right word, as though his thoughts were bigger than himself. He is a great man, a great personality, and I realise now why it is that he has the world at his feet. It is not because of a funny walk and a pair of baggy trousers, believe me!

Well, believe me or believe me not, as another great man says, it is not because of his oracular pronouncements. If Arthur doubts it, let him ask himself how many dollars Great Man would have made as writer or lecturer or anything else but comedian. Am not superior person with no use for comic—on contrary, was so much amused at first experience of Charlie on film that ached with

laughter. Charlie Chaplin, wearing his right boots, trousers, and hat, is real genius. Mr. Charles Chaplin, faultlessly clad at Ritz, is very ordinary individual indeed. Hope to see former many more times, despite resultant aches. Have no use for latter, whether as song composer, philosopher, or Relativity expert. Above extracts show how public is bamboozled on any question of art. But they like it, bless you! Hardly have they swallowed the great thoughts of Mr. Chaplin as recorded by Mr. Wiegall when there are interviews with Tetrizzini waiting. The Diva arrived just as comedian began to recede—picturesque reporter sharpens pencil to some purpose:

She is travelling in her usual semi-regal fashion. A suite at the Savoy has been booked for her, and her retinue will probably include her two pekingese and other pets, the most favoured of which is a parrot.

But main point is that she is to sing all over this happy land at five hundred guineas per concert. 'Delighted to be in dear England again,' she told reporter. Who wouldn't be, with prospect of pouching five hundred of the best wherever one's caravan has rested? Surprising though, when you think of it, that manufacturing towns, which are just now manufacturing so little that wolf is at thousands of doors, can spare £525 for what paper calls 'an opportunity of hearing the famous E in alt.' Must be good deal of loose change lying round somewhere, even though you and I seem to escape it. In fact, judging from article in *Evening News*, this so-called England of ours is shortly to be Tom Tiddler's ground for musicians from ends of earth. Bright little contemporary—its eye as usual on things that matter—gives exact fees certain visitors are arranging to gather. This being musical journal artistic data of importance must be recorded. Thus: Casals, £130 5s., Cortot £136 10s.; Chaliapin, we hear, could command fee of 600 guineas if chose; why not choose? Has just been offered 850 guineas to sing in America. Money talks—New York evidently about twenty-five per cent. more musical than London. *Evening News* writer, full of information other than financial, has somehow found out two things about Arthur Rubinstein the pianist: (1) he is touring in Spain, and (2) he is 'not the composer of the "Melody in F." Thanks. Talking of musical information in lay press, reminds me of paragraph in Sunday paper to effect that Kubelik is coming—bringing with him famous £25,000 fiddle specially made for him by Stradivarius. Good. Hope famous fiddler and equally famous fiddle will join forces in Sonata dedicated to Jan by Tartini.

Returning to Hero of Hour—feeling that enterprising musical journal should not lose opportunity for obtaining views on music—deputed emotional member of staff to wait on Mr. Chaplin. A part of result follows:

We talked of his favourite works. His face lighted up. 'Ah, yes! the Largo in F—the best thing old Handel ever wrote. And then his Blankenbergh Concertos; they want a bit of beating, especially the one where the Cuckoo and Nightingale do a turn. Do you know' (and his pale and slightly *distracted* face took on a wistful expression), 'Do you know that at times I feel that music is almost a kind of speech, as it were, though infinitely less definite than ordinary language. It seems to be capable of expressing all our emotions, and has a wonderfully calming and soothing effect, though it can be stirring as well. It seems to solve all our doubts. As Longfellow says, in his "Idols of the King," "The rest may reason as much as they like, 'tis we musicians know."'

It was easy to see that this man, so pathetically lonely in spite of his amazing popularity, was himself no mean musician. If any proof be wanted, we have only to turn to a tender little song he has recently composed. Here is no piling up of complexity or technical difficulties: the soul of this genius speaks in the simplest strains. And withal he is a poet in words as well as in tone—for the lyric of this little masterpiece is also from his pen. Again note the simplicity, both of idea and expression. And what a haunting line is that: 'Fate joined we two.' Ah! till death we do part, or mayhap earlier; us cannot tell. . . .

I wish I had space to report more of our conversation. For he is a brilliant talker, and like all brilliant talkers is constantly at a loss for a word. So urgent and full is the thought that his very speech is damned, as it were. Of his attainments as a scholar I have no room to speak. Suffice it to say that they point to a solid foundation having been laid by the nineteen Kennington schoolmasters who had charge of Mr. Chaplin's education from his seventh to his twenty-second year. They may well be proud of their scholar.

New Music

THE 'BIG FOURS' AND VIOLIN TECHNIQUE

It had to come. When the very science of government—most complex and profound of all sciences—condescends to seek the help of catchwords it is absurd to expect writers on the technique of music to hold austere aloof from the common tendency. After all, there is no harm in a catch-phrase. It may do good in helping to fix in the popular mind a principle, a canon of art or of conduct. But it must be clearly expressed and easily understood if it is not to be mistaken for a cabalistic sign. Millions remember 'houses for heroes'; only a few hundred have heard of the *quincunx* of heaven.

M. Jean Noceti, whose 'Summary of Daily Technique' (Noceti, Paris) suggests these considerations, is the first to adopt a catch-phrase as a help to learning. Very modestly he disclaims in fact any other worth whatever. The only merit he claims, in the brief preface, is that of having been 'inspired' to classify his studies in accordance with a new method—the 'method of the four sevens.' What are the 'big fours' discovered by M. Noceti? Well, there is nothing alarming about them, and with all due deference to the eminent Parisian musicians who endorse M. Noceti's method (autographs reproduced in facsimile) we must confess that these four do not seem likely to revolutionise the study of the violin. There are seven positions, seven lessons, seven tonics, for seven days of the week—these are M. Noceti's 'big fours.' Sabbatarians may object that in truth there are only six working days in the week; violin players will urge that beyond the seventh position there are other fields that must be conquered; others may ask what has happened to accidentals that the tonics are reduced to seven. It is, however, undeniable that the author has written seven 'lessons,' and thus the 'four' hold good, for it cannot be denied that the week has seven days, the scale seven notes, and the fiddle seven positions. It will probably be asked, What of double stops, what of bowing, harmonics, &c.? They are to be collected in other volumes called, perhaps, 'The trying threes' or 'The simple six.' It would be a pity to spoil the 'four sevens,' especially if we consider that the fiddle has four strings.

Be that as it may, the exercises are, in themselves, quite good. They are not unlike the better-known exercises evolved in the Sevcik school, but do not go quite to the root of the matter as Sevcik does. They will do well enough for the study and practice of positions, but the daily practice of the conscientious student must needs go far beyond positions. They are to be commended in the case of students who find positions specially difficult to master, or as a preparation for the seven Campagnoli Sonatas. As a compendium of daily study they are, of course, inadequate. But violin practice is not less individual a thing than violin playing. All the greatest technicians of the present day owe their art to different sources—Kreiser, Ysaye, Kubelik, drew their inspiration from very different ideals. Similarly, the young and aspiring student will profit sometimes more by the study of one special example than of countless others. The teacher's duty is, of course, to find out as soon as possible the special example. In individual cases M. Noceti's work may be of considerable help.

The 'Four Sevens' method is published in French, with translations in English and Italian. The English version is a particularly glaring example of careless and incompetent work. It is not merely a case of murdering the King's English. This translation is often pure nonsense. The very first line tells us that the composer possesses 'autographic attestations' from the 'National Music Professors' of Paris. We knew, of course, that national music was sacred to every Frenchman, but we did not know that the cult had also its professors. Still, on the front page we read this fine piece of information: 'Inedited classing—deposited.' After this gem the 'enchainement of exercises,' the 'elevated positions,' or the illuminating 'one can also have but twelve exercises only by line (horizontal enchainment),' find us pained but resigned.

F. B.

PIANOFORTE MUSIC

William Baines' 'Four Poems,' published under one cover, by Augener, show a good command of the keyboard idiom; but, on the whole, the manner is more important than the matter. This balance on the wrong side is shown especially in the first two pieces, 'Poem-Fragment' and 'Elves,' which are dry rather than poetic or elvish. There is a good deal of the expected warmth in 'Poem-Nocturne' and 'Appassionata,' but both leave us with a feeling that the result is hardly a fair return for the considerable amount of technical effort called for.

Messrs. Goodwin & Tabb have courageously issued Arthur Bliss' 'Rout' as a pianoforte duet. Of course it loses a great deal in the process, because so much of its effect depends upon cunning use of instrumental colour. Many of the dissonant pungenencies that are enjoyable in the original version become merely ugly when transferred to the keyboard. But there remain the high spirits, the exciting rhythms, and the genuine humour that made the work one of the successes of the past concert season. Mr. Bliss shows here, as in his 'Conversations' and elsewhere, that he can meet Stravinsky and 'The Six' at this particular kind of game, and beat them at it.

It is good to see so much of the harpsichord music of our old native composers being made accessible. Slight and tentative as it is in some cases, there is abundance of material excellent for technical purposes, and with a charm of its own. Messrs. Chester

have just published seven books of such pieces, entitled, 'Contemporaries of Purcell,' two books being devoted to Blow, two to William Croft, one to Jeremiah Clark, and two to various composers. The selecting and editing has been done by Mr. Fuller-Maitland. Each book contains a preface in English and French. The set is a delightful addition to the pianist's repertory.

It is fatally easy to write music in the old style, because the conventions in rhythm, harmony, and idiom generally are at every composer's fingers' ends. The difficulty lies in imbuing the result with emotional or other significance. Two examples come from Messrs. Elkin—a 'Gavotte Classique,' by Robert Elkin, and a 'Suite Ancienne' (d'après les vieux maîtres), by Albert Coates. Mr. Elkin's Gavotte is pleasant, but it might have been written by anybody. We shall be able to judge the composer's attainments when he gives up his present liking for working on old forms, and tries to score off his own bat. Mr. Coates' Suite is a far more ambitious affair. There are six movements, and the writing is a curious mixture of ancient and modern—ancient as to matter (we've heard all the themes before, more or less), and modern in its lay-out for the keyboard. In the extended—one might almost say somewhat sprawling—disposition of the parts at times, Mr. Coates sacrifices ancient neatness and polish in his search for resonance. At such moments the Suite is a very long way d'après his models. I am sorry to have to say that the Suite, effective as much of it would be in the hands of a good pianist, strikes me as dry.

It is like old times to receive for review a batch of novelties in the Universal Edition. Here are seven new works for pianoforte solo: Five Preludes and Interludes, by Walter Braunfels; Three Etudes, by Béla Bartók; Eight Studies, by Cramer, amplified by Felix Petyrek; 'Profils de jeunes filles,' Twelve characteristic pieces, by Richard Stohr; Sonata, by Alois Haba; Sonata, by Josef Rosenstock; and a set of Symphonic Variations on an Original Theme, by Wilhelm Grosz. These works give us almost the first glimpse of composers' activities in Germany and Austria since 1914. Those of us who anticipated a return to simplicity will not find it here. The main influence is that of Schönberg, and the writing as a whole is more complex and difficult than that of pre-war days. This would matter little if the composers were saying much worth saying, but it must be confessed that, on the whole, the pianist who wrestles with the fearful difficulties of this music will find a poor return in musical interest. It is impossible to realise mentally the effect of the Bartók Studies, and, as a mere reviewer can do no more than labour painfully through them at the keyboard, it would not be fair to express an opinion. Bartók, we know, is a composer who counts, and we may presume that in this case he says something worth saying. What that something is we shall know when one of our pianoforte recitalists gives us a chance of hearing it. One may, however, with some confidence, decide that the Haba Sonata is dry, with a good deal of Regerish turgidity; that Rosenstock's essay in the form is courageously expressive at times (the slow movement taps a sentimental vein that we are apt to regard as pre-war); and that Grosz has invented a good theme and from it spun some clever variations. Stohr's 'Profils de jeunes filles' is unexpectedly amusing because of some of the French and English

versions of the German titles. The music is of no great originality, and the composer depends far too much upon verbal indications sprinkled about the music after the manner of 'The Battle of Prague.' For example, in 'Die Linkische' ('La Maladroite,' 'The Awkward One'), at the top of the second page we read, 'Sie bringt eine glaserne Kostbarkeit,' and a few bars later the expected disaster occurs—a chord of D flat in the left hand against one of D in the right, superscribed 'Lasst sie fallen, sie zerbricht.' Three bars later, 'Weint bitterlich' appears over appropriate chromatic harmony. This kind of thing is too elementary to waste good music engraving over.

Taking up a 'Valse Sérieuse' by Edward Mitchell (Elkin), and assuming that the composer is the well-known exponent of Scriabin's pianoforte works, one expects something epoch-making in the waltz line. The piece, however, turns out to be quite an ordinary affair, not far removed from the efforts of the various waltz kings, though showing more enterprise here and there in the laying-out. On the whole I am disappointed, possibly because I expected too much. Perhaps after all the composer is not the fine pianist at whose feet I have sat so often, but merely an inferior musician of the same name.

H. G.

ORGAN MUSIC

The success of Reubke's Sonata on the 94th Psalm has been such that we are surprised to find the Psalter so little used as a basis for organ music of a programmatic type. In his Three Psalm-Preludes, just published by Novello, Herbert Howells thus breaks ground that has so far scarcely been touched. He works on a smaller scale than Reubke, taking only a verse where Reubke took the greater part of a long psalm. No. 1 has for motto Ps. 34, v. 6. (It is a pity the bare reference is given. Why could not the text have been quoted?) The verse runs 'Lo, the poor crieth, and the Lord heareth him: yea, and saveth him out of all his troubles.' The opening theme is simple and plaintive, in five-bar rhythm. We soon meet with some startling key-changes, e.g., this passage in D minor is at once repeated in F minor, and in the second page we pass in the course of a few bars through G minor, C, F minor, C sharp minor, F, and A flat minor. This kind of thing occurs more or less in all three pieces, and always with perfectly natural effect. A fine climax is worked up on page 5, and the main theme is repeated *fff*, a secondary climax being obtained on the following page by means of an *accelerando*. The music then dies down to a peaceful ending. No. 2 is on quiet lines throughout, as befits its motto—'The meek-spirited shall possess the earth: and shall be refreshed in the multitude of peace.' It opens with a very simple theme, *ff*, with a beautiful harmonization in which consecutive six-four chords are a feature. This theme starts again on the second page as a solo, but soon develops along fresh lines, leading to a brief middle section, the core of which is a derivative of the opening subject, now in E, played on a soft Great solo stop, with an undulating three-part accompaniment on the Choir and Swell. This is a passage that one plays again and again with increasing delight. It leads to a *quasi* climax in which some grinding dissonances are encountered. The work then ends with a *Coda* based on the opening. No. 3 is the longest of the set, and is perhaps the best—though we hesitate to make a comparison of the kind in the case of three pieces so dissimilar.

Let us say instead that it will probably be the most popular, chiefly because it is more picturesque. This is partly due to its programme, which is of a type that lends itself to vivid and contrasted treatment: 'Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; Thy rod and Thy staff comfort me.' An ominous note is struck at the start, by repeated crotchets in the bass under a single part of troubled character in the tenor register. This uneasy theme appears fully harmonized on page 2, the rhythm being free and the flavour modal. It becomes more urgent on the following page, with a sudden change from C minor to B minor, and then works up a tremendous climax, a broad theme in the manuals gradually walking down the keyboard while the crotchet figure that first appeared in the pedals on page 1 is more or less apparent as an under or inner part. The approach to this broad theme is very striking:

The music gradually subsides with a quiet repetition of the troubled theme, now in the key G sharp minor, having stepped thither from C, into which key it steps back as suddenly. A tranquil last page brings a very graphic work to an effective close. These Psalm-Preludes are in the writer's opinion among the most striking of recent contributions to English organ music. They are not difficult to play, register, or understand. The idiom is modern, and the blend of modal, diatonic, and chromatic harmony is a refreshing change from so much modern music in which the chromaticism is so constant as to lead to monotony. Mr. Howells evidently finds the organ a sympathetic medium, and players with a taste for organ music of a fresh and individual character will look to him for further additions to their repertory. It should be added that the Preludes are published separately, and that they lose little or nothing if played without regard to their poetic bases.

H. G.

PART-SONGS

A group of part-songs of more than ordinary interest has just been published by Novello. Not the least striking point about them is the way in

which they remind us of the unexpected variety of style possible in this small and necessarily simple form. Percy Fletcher contributes two for S.A.T.B. and two for T.T.B.B. The two mixed-voice examples are very different in character. 'Dream Love,' a setting of a poem by Christina Rossetti, is throughout lusciously harmonized—a trifle too much so, perhaps. It offers abundant opportunities to a choir able to command beauty of tone and warmth of expression. In 'Folly's Song' (words by Keats), the composer is boldly rhythmic and diatonic. He makes very effective use of the alternation of single parts and full choir, and the tune is banded about from voice to voice with exhilarating result. Sung as the composer directs, 'with a jolly rhythmic swing,' this part-song should stir the duller audience. In 'A Lullaby of Love,' for T.T.B.B., Mr. Fletcher turns on the expressively amorous stop again, on the whole with better effect than in 'Dream Love,' because the harmony is less cloying. There is some excellent polyphony, and the unprepared change from A flat to B flat for the middle section is striking.

But male-voice choirs cannot always be languishing; they have strong leanings towards the descriptive and dramatic—not to say theatrical. In Mr. Fletcher's dramatic ballad, 'Vision of Belshazzah' (Byron), they will find all they can reasonably demand in the way of programme music. As a rule this type of part-song touches the depths of obviousness and banality. The harmonic scheme is often puerile, and the form has a tendency to scrappiness because the music is made to illustrate the details of the text rather than the whole. Mr. Fletcher easily avoids the first fault. His harmony is bold and striking, and his occasional use of consecutive fourths and fifths adds the right elemental touch. Some want of continuity is inevitable in a setting of this type, so we are not disposed to complain on that score. The effect is really that of a dramatic recitation. A large—or at least powerful—body of voices is needed, and the attack and release must be first-rate. The directions range from 'Fiery and Forceful' to 'Mysterious and Ominous.' A choir with a good variety of tone-colour will revel in this ballad.

Edward German has done well to make a couple of mixed-voice arrangements for S.A.T.B. and S.S.A.A.T.T.B.B. of his popular S.S.A. setting of 'Orpheus with his Lute.' Both are even more effective than the original. The eight-part version is especially good, great sonority and breadth being obtained with the minimum of difficulty. The pianoforte part is retained in both arrangements, but the music would be better sung unaccompanied, in accordance with the composer's suggestion.

Two part-songs for S.A.T.B. by John Ireland will appeal to those with a palate for the slightly tart rather than the sweet. 'When May is in his prime' abounds in roughnesses of the bracing, tonic kind. In a curious way, too, modern as it is, it reproduces admirably the spirit of the 16th century words. The polyphony is free and the harmony mainly diatonic. This part-song is a good example of choral music that should not be judged from a 'try over' on the pianoforte. Only when sung, and sung at the right animated pace, does its fine quality show itself. 'Fain would I change that note' is more suave, partly because it has a more immediately attractive treble part. In every respect a delightful part-song, it reminds us of the best work of Stanford in this field. No higher praise can be given. H. G.

CANTATA

A new cantata, 'The Vision of the Simple,' for female voices, in three parts, by Ethel Boyce, has just been published (Novello). It is not too long, the workmanship is excellent, and it is well within the powers of an average choir. The composer is also responsible for the libretto, which provides ample opportunities for contrasted musical treatment.

In the main the cantata calls for light, delicate presentment. A particularly attractive feature is the dance movement. Very quick (*Allegro leggiero*, $\text{♩} = 152$), it opens quietly, and works up to a fine climax. A delightful effect is produced when the melody is taken up by the altos, with short, light ejaculations from the upper voices. The instrumental part of this movement is very sparkling and dainty.

The writing for the voices is throughout straightforward and melodious, and yet avoids the commonplace. The pianoforte part is always appropriate and effective. Miss Boyce's admirable little work is a welcome addition to our rather meagre stock of really good cantatas for female voices. G. G.

London Concerts

THE PROMENADES

Mr. Edgar Bainton's 'Paracelsus,' which the composer conducted on August 31, impressed the audience as the work of a thorough musician able to give effect to ideas that are well-conceived rather than inspired.

The following evening brought an Elgar programme, the Violin Concerto being played by Miss Margaret Fairless, and 'Falstaff' following later under the composer's direction. This work is taking time to come into its own. Though universally admired whenever chance brings a hearing, it appears in a programme but rarely. It is interesting to note that it was down for a second 'Promenade' performance on September 22, and is included in the L.S.O. scheme. Its brilliance, humour, and humanity will win in the end.

Much has been written about Mr. Bernard van Dieren as a musical freethinker, an innovator, a technician, a composer *sui generis*. When it came to hearing his music played it was a great disappointment to find that such qualities could go with so little inspiration. His Introit to 'Les Propous des Beuveurs,' heard under the composer's direction on September 6, had so laboured a surface that its hidden meanings had to be taken as read, and that is not how music is understood or enjoyed. The puzzle was to guess at the connection between these forbidding strains and anything so jolly as a drinking scene in Rabelais.

On September 8 Mr. Montague Phillips conducted his second Pianoforte Concerto, Mr. William G. James being the soloist. The work made a better impression than on its first performance a year ago. Roger Quilter's 'Children's Overture' was heard on September 10, Vaughan Williams' 'Fantasy for Strings on a Theme by Tallis' on September 13, Edward German's Theme and Six Diversions on September 14, Elgar's 'Enigma' Variations and Dorothy Howell's 'Lamia' on September 15, Cyril Scott's Two Passacaglias on September 17. Thus the flag has been kept flying with vigour. W. MCN.

Chamber Music for Amateurs

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

Established orchestra on symphony basis has few vacancies for September. Violas, 'celli, bass, French horn, trombones, timpani, and drums only. Best music, classical and modern. Particulars, 'ZEALOUS,' c/o *Musical Times*.

Double-bass (gentleman) and violinist, wish to join Sunday evening orchestra. Church or chapel orchestra would suit.—M. F. N., c/o *Musical Times*.

Gold medal pianist would be glad to meet soprano to complete mixed-voice quartet with orchestra. Practice rooms Central London, Thursday evenings.—W. T., 12, Sandmere Road, S.W. 4.

Musical enthusiast, conducting small orchestra, would be glad to hear of other string instrumentalists to augment the party. Weekly rehearsals held in New Oxford Street.—H. C., c/o *Musical Times*.

A Saturday afternoon Chamber Music Club is being formed in connection with the Bedford Institute Orchestra. The club will be coached and directed by Mr. Henry F. W. Horwood (late of Queen's Hall and Philharmonic Orchestras). Amateurs wishing to join should apply at the Institute (adjoining Bishopsgate Goods Station, G.E.R.), on Wednesdays, at 6.30 p.m., or write to E. J. COATES, 86, Highbury Hill, N.5.

'Cellist would like to join trio or quartet. Practice classes, &c. Two or three evenings weekly.—Apply 18, Chesney Grove, Hunslet, Leeds, Yorks.

Tenor and bass wanted to balance a musical party with own orchestra and L.R.A.M. pianist. Rehearsals Thursdays, 7-9 p.m. Central London.—W. T., 12, Sandmere Road, S.W. 4.

Advanced pianist wishes to meet with a capable violinist. Classical and modern music. Would also collaborate in trio (pianoforte, violin, 'cello).—BENNIE SOPHER, 388, Victoria Road, Crosshill, Glasgow.

'Cellist wishes to meet capable chamber musicians, Wallasey district.—RAWCLIFFE, 12, Westminster Road, Wallasey.

There are vacancies for instrumentalists and vocalists (ladies and gentlemen) in the Bowes Park Choral and Orchestral Society, in connection with the Carter Memorial Club, St. Michael's-at-Bowes. Weekly rehearsals commenced in September.—All communications to Mr. ALBERT HAZELL (conductor), 54, Belsize Avenue, Palmers Green, N.

The Croydon Symphony Orchestra (conductor, Mr. W. H. Reed, F.R.A.M.) invites applications from amateurs for all instruments. Rehearsals commenced end of September, on Fridays, at 8.15 p.m., at South Croydon. Full particulars from hon. secretary, C. J. E. CABLE, 118, Fairholme Road, Croydon.

The Fulham Ceciliaan Orchestral Society has vacancies for good amateur brass and wood-wind, 'cellos, violins, &c. Double-bass provided. Rehearsals Mondays. For membership apply hon. secretary, 209, Munster Road, Fulham, S.W. 6.

Wanted for special musical services to be given at an Islington Church in October, November, and December next, the help of a small orchestra which would provide illustrative music to addresses on Rossini, Haydn, and Beethoven.—Mr. WILL F. SALMON, 58, Berwick Street, W. 1.

Pianist and 'cellist (young men) would like to meet violinist for regular practice. (Nottingham.) Large library of classical and modern music.—'LENTON,' c/o *Musical Times*.

Good 'cellist, capable of playing classical and modern chamber music, is invited to join pianist and violinist for the study and practice of trios, quartets, &c. Large library available. Herne Hill, Norwood, or Clapham districts.—W. H. C., c/o *Musical Times*.

Lady pianist (trained) wishes to play in trio or quartet, also wishes to meet good pianist with whom to play pianoforte duets. (London.)—E. L., c/o *Musical Times*.

Lady pianist desires to form or join chamber music party Tuesday or Wednesday afternoons or evenings. Could arrange for rehearsal room. Brighton and district.—M. I., c/o *Musical Times*.

Lady viola player seeks practice with orchestra or chamber music party. London, S.W. district preferred.—'OMEGA,' c/o *Musical Times*.

Young tenor vocalist-violinist would be glad to meet capable pianist (lady or gentleman) for mutual practice. Wakefield district.—S. M., c/o *Musical Times*.

Young violinist desires to join trio or quartet for practice and study of classical and modern chamber music. Hampstead or Brondesbury district.—Write F. C. W., c/o *Musical Times*.

The Balsall Heath Amateur Orchestra requires good instrumentalists of all kinds (pianoforte excepted).—ALBERT BASTICK, 122, Edward Road, Balsall Heath, Birmingham.

Church and Organ Music

NATIONAL UNION OF ORGANISTS' ASSOCIATIONS: ANNUAL CONGRESS

This important event took place on September 20, 21, and 22—an unfortunate date from the point of view of a monthly journal, because it is so near press time that a full report is impossible.

The Congress opened with a meeting at the Royal College of Music. Sir HUGH ALLEN welcomed the company, and in the course of his remarks said that, on the whole, organists as a body did not lack a feeling of responsibility towards their duties. What was chiefly needed now was that the public should develop a sense of what was due to the organist.

Sir CHARLES NICHOLSON followed with a paper on 'Church Architecture and Organs.' We understand that this will appear in full in the next issue of the N.U.O. 'Quarterly Record,' so we will devote such space as can be spared to those parts of the paper dealing with a subject on which organists frequently need counsel—the position of the organ. After describing the positions of early organs in England and on the Continent, Sir Charles said that if we considered these various methods of placing the organ adopted by the old master organ-builders we found they all had certain points in common. First, the instrument was placed near the choir. This was not at once apparent in the west gallery organs in France, where the tradition of placing the choir between the high altar and the congregation had been preserved, but it became intelligible when we remembered that in most French churches the choir, when placed at a distance from the main organ, was provided with a smaller instrument for accompaniment. In those churches where the organ was at one end of the building and the choir at the other, there was generally a second choir seated in the organ loft, or, as an alternative, the west end organ was used for solo playing only, though it was doubtless originally intended to accompany those parts of the service sung by the

people. The practical objection to this dual arrangement is that it requires two organists, and that there is the difficulty of keeping the two instruments in tune. Otherwise, it is ideal. The English Cathedral custom of placing the organ on the rood loft fulfilled the same conditions. When these organs were built the naves of our Cathedrals were disused, and the congregation and singers crowded into the choir, at the west end of which stood the rood loft with the organ on top, and the choir as a rule just below the organ.

The second characteristic of all these old organs was that they were raised well above the church floor. Thirdly, they were always placed in a part of the church where there was plenty of space above the tops of the pipes.

Now, in the ordinary English parish church we generally found an organ built during the last sixty years, and arranged in defiance of (at any rate) the second and third of the principles invariably followed by the old builders. In dozens of parish churches the fatal mistake had been made of placing the organ in one of the aisles or chapels flanking the chancel. This was absolutely destructive of the architectural effect of many fine church interiors. It had also the disadvantage of placing the organ on the church floor with a roof immediately above the tops of the pipes, the instrument being thus deprived of the necessary amount of open space round it.

Even the much abused organ chamber was to the speaker's mind a better arrangement than that which blocked up an entire chapel or aisle with the organ. The disadvantages of an organ chamber were no greater than those of the arrangements to which he had taken exception, and its architectural drawbacks were much less. If he were responsible for placing an organ in a church, and circumstances necessitated its being placed at the east end of an aisle, he would strongly urge the authorities to be content with a small organ, and to place it standing free in the aisle and not in a corner of the church. He wished it to be understood that he was speaking principally of old churches; in a new one it was possible to make proper provision from the outset.

Referring to the importance of ample space over the pipes, Sir Charles said this could generally be attained by placing the organ at the west end of the nave, the nave being as a rule much loftier than the aisles. Moreover, a west-end organ is not as a rule cut off from the body of the church by arches of masonry. The speaker advocated the provision of substantial organ cases. He said that such a proposition might seem inconsistent coming from one who a few moments before condemned the boxing-up of an organ in a chamber or low aisle. Why box up the instrument at all if we object to boxing it up with masonry? But the two things are not the same. A wood casing has resonant and mellowing effects; a stone boxing merely deadens and muffles the tone. That a fairly close organ case is not detrimental is evident from the fact that considerable portions of modern organs are enclosed in Swell boxes. Of course, a properly designed organ case exposes as many as possible of the pipes of the Great organ, generally those of the open diapason. And there is no artistic reason why organ pipes should not form part of the design of the sides and back of an organ case, though, as a general rule, this is not a convenient arrangement for the organ-builder, except as regards the pipes of the Pedal organ. The organ case, then, should be

regarded as a rectangular framework of joinery with some of the panels left open in order to expose such organ pipes as gain in effect by being exposed. The top of the case is, of course, left open, and the whole thing may be compared to a grand pianoforte with the lid off. In order that a pianoforte performance may be well heard in a large building, we place the instrument in the centre of the stage and not under a low-roofed alcove. Nevertheless, we do not strip off the pianoforte case and expose all the mechanism of the instrument; it is sufficient to open the lid. To obtain an analogous result with an organ we must place it in the loftiest part of the church, leaving as much space round it as possible, and we must have a suitable organ case, certainly for the sake of appearance, possibly also for reasons of acoustics.

As to the proper level for the organ, his view was strongly in favour of raising the whole instrument on a gallery. Architecturally the effect is much better. Valuable floor space is saved, and an instrument of considerable size can be introduced with a minimum of inconvenience. A further advantage of placing both player and organ in a gallery is that of simplicity of construction. There are all kinds of ingenious contrivances to enable us to play on detached consoles, but they cost money which would be much better spent on honest pipe work and the perfecting of a simple and straightforward system of mechanism. An organ in a loft can be arranged in the very simplest fashion because there is in such cases no necessity to accommodate the plan of the instrument to the surroundings, such as the seating and gangways.

The position of the loft may be either at the west end, in a transept, or on the rood screen. In settling this point we should be guided by the type of musical service aimed at, *i.e.*, one rendered solely by the choir, or by choir and congregation or by the congregation alone.

Sir Charles concluded with some remarks on organ cases. He said that in all such fine cases as those at Gloucester, Exeter, King's College, Cambridge, and in the best examples in City churches, a large number of pipes are displayed in the front, grouped in blocks of three or more large pipes divided by flats of smaller pipes, sometimes in two stages. In the later examples the groups of large pipes were often arranged in projecting towers of semicircular form, a plan rarely adopted in the mediæval cases, which were usually flush-faced, and were often enclosed by great hinged shutters, some of which may still be seen in Spanish organ cases.

The old case-makers invariably carried the work up above the tops of the organ pipes, these being screened by carved and pierced wooden shades. The outline of the best examples was usually a broken one, the towers of the large pipes rising above the flats. Nothing could be more practical and effective architecturally. He objected to the 19th century organ-builders' custom of leaving the tops of organ pipes standing out above the case work—the arrangement was stumpy and ungraceful. It had no advantage beyond saving a few shillings' worth of wood. He begged his hearers, for the sake of the architecture, to have their cases designed on the lines accepted by the master-builders and players of the 16th, 17th, and 18th centuries.

At the conclusion of the lecture, Sir Charles answered questions put by members of the audience. He was warmly thanked for a paper of great interest and practical value. As was said during the

discussion, it was a refreshing novelty to find an architect discussing the question with an eye to its musical side. As a rule, organ-builders and architects are regarded as inevitably antagonistic, and such points as those discussed by Sir Charles Nicholson are too often left out of consideration until fatal mistakes have been made.

In the afternoon the Convention was received at the Mansion House by Sir Edward Cooper, the Deputy Lord Mayor. Sir Edward said that he was specially pleased to meet the company because for a good many years he had been connected with church music both as organist and chorister. He bade them heartily welcome.

Dr. Charles Macpherson welcomed the National Union on behalf of the Royal College of Organists. He said there was some fitness in their meeting place, for there were probably more organ recitals given in the square mile of the City of London than in any other square mile in the world—a fact that reminded them of the important part played by the organist in the spiritual and artistic life of the community.

The company was addressed by Mr. Sydney Nicholson, Mr. Edgar Cook, Dr. W. Prendergast, Mr. W. S. Pilling, Councillor Brook (who, remarking on the growth of the movement, said that the affiliated associations now numbered thirty-one, with a membership of three thousand), Dr. Warriner, and others. Tea was then taken.

During the Congress visits were made to St. Paul's Cathedral, Westminster Abbey, Southwark Cathedral, and Westminster Cathedral, the buildings and organs being inspected.

On Wednesday morning the music department of the National Institute for the Blind was visited, Mr. H. C. Warrilow giving a recital, and explaining the Braille notation, &c., &c. The afternoon of the same day found the Congress members at the House of Novello, where they were shown over the printing and publishing departments, and entertained to tea by the directors.

A most successful Congress was happily rounded-off by a banquet at the Criterion Restaurant. H. G.

SUMMER SCHOOL OF CHURCH MUSIC: THE DIARY OF A MEMBER

Diocesan Training College, Fishponds, Bristol.

September 12-16.

Monday.—Most of the seventy odd members of the School have arrived, and it is safe to say that not many of them entered the grounds of the Training College without feeling that a more delightful place for the week's work could hardly be found. To-day's activities have consisted merely of Evensong in the College Chapel, unaccompanied, the chairman's opening address on 'The Purpose of the School,' and a go-as-you-please discussion in the Common Room, followed by a half-hour's practice of the hymns for to-morrow's services. A good proportion of those present have attended the preceding four Schools, so there is the minimum of reserve to be broken down. The new members at once become new chums. It is pleasant to note that as in former years we have several cases of the lion and the lamb going to school together—parsons accompanied by their organists.

In his opening address the chairman (the Rev. A. S. Duncan-Jones) set forth the aims of the School as expressed by the letters on the front page of the programme—A. M. D. G., 'To the greater Glory of God.' He thought that the weaknesses which had attended Church music during the past half-century had been largely due to the fact that that motive had been too often absent. Their aim at the School was to help people who wished to use music suitable as an accompaniment to a liturgy. A great deal of

Church music was beautiful and suitable as an offering to God, but it was not well adapted for use at a liturgical service. The members of the School aimed, too, at helping one another to perform the service in a worthy manner. They had in view the parish church rather than the cathedral. Most of our troubles in Church music matters were due to our failure to distinguish clearly between what was possible and suitable in a cathedral and what was possible and suitable in a parish church. The kind of worship which they had in view was that which, roughly speaking, fell under the head of 'Priest and People'—that is, a congregational type of service. That must not be understood to exclude the idea of a choir. There would always be ample scope for the use of a body of skilled singers, but those responsible for the conduct of services must define the position clearly. Were the choir the leaders of the congregation, or were the congregation merely an appendage of the choir? Surely the former was the ideal at which they should aim. The School did not advocate plainsong as the only desirable type of Church music, but in its favour there were certainly some powerful arguments which could hardly be overlooked. If this and previous Schools devoted the greater part of their study to plainsong and kindred types of Church music, it was for the practical reason that admirable expositions of modern Church music could be heard at our cathedrals, collegiate chapels, and at scores of our larger and best-equipped parish churches. This was not the case with plainsong. When the cathedrals and principal parish churches became, as it were, schools, in which clergy and organists could study the plainsong of the Psalms, hymns, and Communion office as easily as they could now study anthems and service settings, there would no longer be need for such organizations as the Summer School.

Tuesday.—To-day's conferences have been on 'Plainsong for the Holy Communion,' and 'Anglican Chants for the Psalms.' Mr. HARVEY GRACE, opening the former, said that in churches where plainsong was the staple there was a tendency to confine the repertory to Merbecke, the 'Missa de Angelis,' the 'Missa Regia,' and some modern French versions of the ancient chant, instead of drawing on the beautiful melodies in the Plainsong and Mediaeval Music Society's 'Ordinary of the Mass.' He discussed apparent reasons for this, and pleaded for editions of the pure chant in modern notation, and even in tonic sol-fa. Now that Solesmes had approved of modern notation for the purpose, the Plainsong Society need not hesitate. Gregorian notation would never be discarded, but it was an undoubted bar to popular use. Tonic sol-fa had made the great choral masterpieces accessible to thousands who would otherwise have missed them, and the ancient song of the Church ought to be democratised in the same way. A first step had been taken in the recently published English Gradual edited by Captain Burgess, in the People's Edition of which the melody appeared in both staff and tonic sol-fa notations. The speaker thought that this branch of plainsong had suffered, too, from the policy of those who, when introducing it to their congregations, began with the most simple and austere specimens. Surely this was a mistake. Appreciation of the very simple in any kind of art came late rather than early. The conventional objection to plainsong was that it had no tune. The best answer was to introduce some of the numerous examples that were as melodious and singable as folk-song, leaving the extremely simple specimens till prejudice had been overcome.

The proceedings then took the form of a discussion, followed by a practice of a complete setting of the Office from the 'Ordinary' for use in the Chapel on the following morning.

Mr. A. S. WARRELL advocated greater freedom of rhythm in Anglican chanting, and set his audience to work trying to get it, a few verses of a Psalm being written on one black-board and a double chant on another. We got on pretty well, though the chant itself, by one Turton, did not over-stimulate. There was an animated discussion which, of course, soon developed into one of our annual series of test-matches, 'Anglicans v. Gregorians.' On a wicket a good deal the worse for wear, the attack on both sides was deadly, Dr. Bairstow and Mr. Geoffrey Shaw being practically unplayable. The result was, as always, a draw, with no score worth adding up. This will always be the

(Continued on page 713.)

I would I were the Glow-worm.

October 1, 1921.

FOUR-PART SONG FOR MIXED VOICES.

Words by MATHILDE BLIND, from "Love in Exile."

Set to "The Londonderry Air"
and arranged for S.A.T.B. by HAROLD RHODES.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante, con tenerezza.

pp

SOPRANO. Ah, ah,

ALTO. *mf cantando.* I would I were the glow-worm, then the

TENOR. *pp* Ah, ah, ah,

BASS. *pp* Ah, ah, ah,

Andante, con tenerezza. ♩ = 69.

ACCOMP. *pp*

(For practice only.)

flow - er, That I might fill thy cup with glimmering light; I would I

ah, ah, ah,

ah, ah, ah,

Copyright, 1921, by Novello and Company, Limited.

Also published for T.T.B.B. in THE ORPHEUS, No. 561; and in NOVELLO'S TONIC SOL-FA SERIES, No. 2330.

The Musical Times, No. 944.

(1)

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked *pp*. The melody is in G minor, featuring a descending line of eighth notes. The lyrics are: "ah, ah. were the bird, and thou the low - er, To sing thee songs throughout the sum - mer ah, ah, ah, ah.". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The score continues with a vocal melody and piano accompaniment. The lyrics are: ". . . I would I were a pine-tree deep - ly root - ed, And thou the night. I would I were a pine-tree deep - ly root - ed, And thou the . . . I would I were a pine-tree deep - ly root - ed, And thou the . . . I would I were a pine-tree deep - ly root - ed, And thou the . . .". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The score concludes with a piano introduction in 3/4 time, marked *f*.

pp

ah, ah.

were the bird, and thou the low - er, To sing thee songs throughout the sum - mer

ah, ah, ah, ah.

ah, ah, ah.

. . . I would I were a pine-tree deep - ly root - ed, And thou the

night. I would I were a pine-tree deep - ly root - ed, And thou the

. . . I would I were a pine-tree deep - ly root - ed, And thou the

I would I were a pine-tree deep - ly root - ed, And thou the

f

I WOULD I WERE THE GLOW-WORM.

October 1, 1921.

poco rit. *a tempo.* *più f*

lof - ty, cloud-be - lea-guered rock, Still, while the blasts of heav'n a - round us

poco rit. *a tempo.* *più f*

lof - ty, cloud-be - lea-guered rock, Still, while the blasts of . . heav'n a - round us . .

poco rit. *a tempo.* *più f*

lof - ty, cloud-be - lea-guered rock, Still, while the blasts of heav'n a - round us

poco rit. *a tempo.* *più f*

lof - ty, cloud-be - lea-guered rock, Still, while the blasts of . . heav'n a - round us . .

Poco più lento. *meno f* *rit.*

hoot - ed, . . . To cleave to thee . . and wea-ther ev-'ry shock.

meno f *rit.*

hoot - ed, . . . To cleave to thee and wea - - ther ev - 'ry shock.

meno f *rit.*

hoot - ed, To cleave to . . thee . . and wea - - ther ev - - 'ry shock.

meno f *rit.*

hoot - ed, To cleave to . . thee and wea - - ther ev - 'ry shock.

Poco più lento. *meno f* *rit.*

a tempo.
pp Ah, ah,
a tempo. *cantando.*
mf I would I were the rill, and thou the
pp a tempo. Ah, ah, ah,
pp a tempo. Ah, ah,

Poco più animato.
 ah,
 riv - er, So might I, leap - ing from some head-long steep, With all my
 ah, ah,
 ah, ah, ah,
Poco più animato.

meno p

ah, ah.

wa - ters lost in thine for ev - er, Be hur - ried on - wards to th'un-fathomed

meno p

ah, ah, ah, ah.

meno p

ah, ah, ah.

Tempo 1mo. *f* *meno f* *dim.* *mp*

I would—what would I not? O fool-ish dream-ing! My words are

f *meno f* *dim.* *mp*

deep. I would—what would I not? O fool-ish dream-ing! My words are . .

f *meno f* *dim.* *mp*

I would—what would I not? O fool-ish dream-ing! My words are

f *meno f* *dim.* *mp*

I would—what would I not? O fool-ish dream-ing! My words are . .

Tempo 1mo. *f* *meno f* *dim.* *mp*

poco rit. *a tempo.* *p* *poco rit.*

leaves by au - - tumn shed, That in the fa - ded moon-light i - dly

poco rit. *a tempo.* *p* *poco rit.*

but as leaves by au - - tumn shed, That in the fa - ded moon - light i - - dly

poco rit. *a tempo.* *p* *poco rit.*

leaves by an - - tumn shed, That in the fa - ded moon-light i - dly

poco rit. *a tempo.* *p* *poco rit.*

but as leaves by au - - tumn shed, That in the fa - ded moon - light i - dly

Più lento. *dim.* *rit.* *pp*

gleam - ing, . . Drop on the grave where all our love lies dead.

dim. *rit.* *pp*

gleam - ing, . . Drop on the grave where all our love lies dead.

dim. *rit.* *pp*

gleam - ing, Drop on the grave where all our love, . . our love lies dead.

dim. *rit.* *pp*

gleam - ing, Drop on the grave where all our love lies dead.

Più lento. *dim.* *rit.*

Mr. MARTIN SHAW.

Mr. GEOFFREY SHAW.

Dr. E. C. BAIRSTOW.

Mr. E. G. P. WYATT.

Rev. MAURICE BELL.

Mr. A. S. WARRELL.

Mr. C. HYLTON STEWART.



Photo by

THE COMMITTEE AND LECTURERS

[Bristol Times and Mirror.

Mr. HARVEY GRACE. Rev. J. R. THOMAS. Rev. A. S. DUNCAN-JONES. LADY MARY TREKUSIS.

case till one of the teams goes to the School prepared to give a perfect demonstration of the merits of their chosen method.

We had another set-to after supper, Mr. E. G. P. WYATT opening with an historical paper on 'Plainsong for the Psalms.' Dealing with the historical side of psalmodic plainsong, he described the various methods in which the Psalms were used in the early days: (1) saying or singing them straight through, by a single voice, just as a priest commonly reads the Psalms at certain special offices to-day; (2) singing them straight through with a choir; (3) the responsorial method, that is, singing them by a single voice, the choir or congregation responding with an unvarying refrain, somewhat like a Litany. (Examples of such refrains are *Amen, Alleluia, For His mercy endureth for ever, &c.*, and, in Christian times, *Gloria Patri*); (4) the antiphonal method, in which one choir sang the Psalm, and another choir sang an unvarying refrain after each verse, or set of two or three verses. This method seemed to have been introduced into the West from Syria. The refrains so used were called antiphons. Mr. Wyatt suggested that it was worth considering whether the occasional use of these two latter methods—the responsorial and antiphonal—could not be revived with profit, e.g., in processions. Certainly, 'Benedicite omnia opera' would be very effective for processional use, sung in either of these ways. The Psalm tunes as we knew them to-day were not really heard to full advantage. They were intended to be sung in conjunction with antiphons—short melodies sung at the beginning and end of a Psalm. This arrangement provided a most artistic contrast between the melody of the antiphon and the recitative of the Psalm. Mr. Wyatt said that the Plainsong and Medieval Music Society was about to publish a complete set of antiphons for use with the Psalms. An essential point in the chanting of the Psalms to plainsong was the distinct pause at the half-verse. This was sometimes objected to, chiefly, the speaker thought, because

it was liable to be exaggerated. The length of the pause should vary according to the size of the church, number of voices, &c. After pointing out the practical advantages of a well-defined pause in the middle of the verse, Mr. Wyatt said that the principle of the pause was a far-reaching thing, and went far beyond the practice of psalmody. Thus, in plainsong hymn melodies the effect was largely dependent upon a substantial pause between each pair of lines, while only a breath should be taken between the lines forming each pair. In the service itself the observance of pauses was a vital matter. Apparently it was the one thing the clergy tried to avoid at all costs. If pauses and breaks were not filled up with organ playing, they put things right by giving out irrelevant notices in order to prevent a momentary silence. When the people were finding the Psalms some clergy, in addition to notifying them of the day of the month, would inform them of the number of the opening Psalm, and even tell them if the service they were attending were the evening or the morning! But the worst examples of this restlessness were in the Eucharist, where every interval was filled up with the singing of hymns or playing of organs, so that no one had an opportunity for private prayer. Dealing with the question of rhythm, Mr. Wyatt said that complaints were sometimes made that advocates of plainsong talked too much about rhythm. The complaint was really a compliment—a tribute to our determination to make the music subordinate to the claims of the text. The ordinary Anglican chantist started from the opposite point of view. He was so dependent upon the bars to which he was used in modern music, that when he sang the Psalms he started from the bars which he found in the Anglican chant, and adapted the words to them as best he could. It did not occur to him to form a mental picture of the rhythm of the whole verbal phrase. The tune was the thing, and naturally he complained of the plainsong psalm tone that it had no tune.

Mr. Geoffrey Shaw then turned us into a choir,

and made us work at the Psalms for the following day. This was no ordinary choir, however, for it made no bones about heckling the choir-master on such questions as accent and rhythm. Messrs. Bairstow and Shaw had another spirited duel, and one that was useful to the spectators, a good many practical points being made on both sides. At the close of the day's proceedings, however, most of us felt that the question of Anglicans *v.* Gregorians is so largely a matter of taste that argument is futile. The advocates on both sides are moved by preferences rather than by any question of fitness. Is there a champion of plainsong who can lay his hand on his heart and say, 'I use plainsong because I think it is a more suitable medium than Anglicans, although, so far as mere liking goes, I very much prefer the latter'? And can any Anglicanite assure us that he is really fond of plainsong, and is prevented from using it only by his conviction that the Anglican chant has a special claim on him, as being an English contribution to musical form, and in various ways suited to the genius of the race and language? No doubt both honestly believe in the merits of their chosen chant, but they felt its attraction long before they saw its merits. Wherefore there is room for both.

Still, we gathered some useful points from the discussion. First, if the freedom aimed at by the forthcoming 'speech rhythm' psalter is to be attained, there must be a careful choice of chants. The majority of the established favourites will serve, because their part-writing is smooth and they are not weighted by too many chords. But the inferior type, consisting of a poor tune hobbled by clumsy harmonization, will prevent any choir from getting over the ground with the freedom and lightness required. Second, in churches where only unison singing is possible, the ordinary Anglican chant must give way to plainsong or to chant melodies written on pretty much the same lines. Third, the Summer School will do a valuable work if next year it lays itself out to give its members something like model chanting on both plainsong and Anglican lines. And it should rigorously taboo the test-matches alluded to above. The time and energy spent on an argument that always leaves the disputants where they were should be spent on one or two subjects left untouched this year, *e.g.*, choir training and organization, voluntaries, the choice of music for weddings, children's services, &c., &c.

Wednesday.—Most of the morning was devoted to 'Merbecke for the Holy Communion.'

Mr. WYATT opened with a paper on the historical side. He said that Merbecke's 'Book of Common Prayer Noted' was no doubt intended to hold an official position. It consisted partly of plainsong and of adaptations (not to say mutilations) of plainsong, and partly of Merbecke's own compositions. The Creed was among the latter; the Kyries, one Sanctus, one Agnus, and the Pater Noster, were adapted from plainsong. The other parts are doubtful. The question was sometimes asked, 'Is Merbecke's service plainsong?' No doubt Merbecke himself would have said 'Yes,' for he makes no distinction between his own work and the genuine plainsong. Most people are now agreed that the best way to sing his service is to treat it as plainsong. Mr. Wyatt then discussed some of the variations in the text of the different editions of Merbecke. These variations are due (1) to the fact that the music was written for the First Prayer-book, the text of which differs from that of our present book; and (2) there were two editions of Merbecke's original book, both differing considerably. The speaker pointed out that the Helmore and Stainer editions contained music not written by Merbecke. People who thought that Merbecke set the Comfortable Words to music were mistaken. Some of Merbecke's book is undeservedly neglected. For example, Mr. Wyatt cited his version of the Ambrosian *Te Deum* as a very skilful simplification of the original melody, and one with considerable possibilities for use in various ways to-day. (He mentioned in passing that the *Te Deum* was never intended to be sung to psalm chants, and was not divided into half-verses by colons until a comparatively recent date.) Merbecke's anthems in the Burial Service are of considerable merit, and should be used where the old plainsong is thought to be too difficult. Though something of a makeshift from a plainsong point of view, Merbecke's service has many

merits—it is suitable, melodious, simple, easy, and widely known. It offers the one hope of a setting generally familiar, which is a great boon, especially as regards the Creed, though this is not nearly so fine as the plainsong Creed, which is in practice found to be perfectly congregational. Merbecke's service is often recommended as a kind of introduction to plainsong proper. But some good judges think otherwise. Mr. Wyatt thought the best advice would be, 'Introduce Merbecke where you have no expectation of being able to use genuine plainsong; where you have such expectation, start straight away with the genuine thing.' One small historical point: Has Merbecke ever been widely used until the 19th century?

Mr. MARTIN SHAW spoke on Merbecke from the practical point of view. He thought they would agree that Merbecke's Communion Service was one which every assembly of English Church people ought to know by heart. Should it be treated as plainsong? He said 'Yes,' though well aware that it was not pure plainsong. It had suffered, and still suffered, from a too lavish use of bar-lines in modern editions. Moreover it was often sung too slowly. The pace should be that of ordinary deliberate reading, and the accentuation should be dictated by the text rather than by the music. The question of pace was affected, too, by the style of the accompaniment. Stanford and Harwood had produced splendid editions from a purely musical point of view. He could not help feeling, however, that in both cases too many chords were used. The more frequent the change of chord, the slower must be the pace of the singing. He thought Merbecke should be accompanied on plainsong principles—a good deal of the melody should be treated as passing-notes, with the result that the singing would be spirited and free.

The question of accompaniment was discussed at some length. Mr. HYLTON STEWART said that recently at Rochester Cathedral they were without organ for nine Sundays, the authorities having seen fit to economise by cutting off the electricity. On those nine Sundays various Communion services were sung unaccompanied, including Merbecke's Kyrie and Creed. His experience was that Merbecke 'went' better without than with organ.

We then practised Merbecke's Communion Service in preparation for the following day's service. The practice over, various points were discussed. It seemed to be generally agreed that the accompaniment should be of a type in which a good deal of the melody was treated as passing-notes, and that the pace should be quick. On the latter point, it was observed that the pace adopted on this occasion, and generally approved, was such as raised considerable opposition at the School a few years ago.

Dr. BAIRSTOW dealt with the subject of 'Organ Accompaniment.' He said the subject of rhythm was very little understood, and was difficult to teach. There were special difficulties in the matter so far as organ playing was concerned. It was obvious that the more complex the mechanism of an instrument the less it lent itself to the expression of rhythm. There were so many contraptions between the player and the tone, that the organ was the least rhythmical of instruments. The voice led the way as a medium of expression, then came the strings and the wind instruments, then the pianoforte, then, a long way after, as an 'also ran,' the organ. How were we accompanists to make rhythm on the organ? The most valuable means was the lift-up before the important chord—comparable to our habit in speech of a slight check before a specially emphatic word, *e.g.*, 'Well, I'm v —' Then there must be discretion in the use of heavy pedal stops. In music weight meant length; if we were lavish with heavy 16-ft. tone we slowed things down. But though the organ lacked rhythm it was rich in colour. Severe people told us not to use the organ orchestrally, but as a matter of fact we should do so—not by imitating the actual effects of the orchestra but by adopting its principles. The average organist did not know what he could get out of his instrument. He did not know how to mix his colours, how to obtain variety and contrast by the use of single stops, or by such a simple and obvious expedient as by resting his pedals. The speaker illustrated the latter point by saying that in his work as an examiner he recently went through fifteen exercises by aspirants for the

Mus. Bac. degree. In at least a half of these the double-basses were droning away through a whole movement! It was a safe guess that the composers of all these were organists. We should use our big pedal stops with reticence in accompanying. For example, in a Psalm we should save them for an occasional verse that mattered. 'Always keep something up your sleeve. And [said Dr. Bairstow] if you have a stop that you think is the most beautiful on the organ, don't play on the darned thing all the time. Keep it for a few special moments when it can really score.' After discussing the value of reserve, the speaker said that when we felt that the moment of climax had arrived, we must not be afraid to go all out, even if we swamped everybody for a moment. But such moments must be rare and brief. Speaking of the importance of the right atmosphere for a Church service, Dr. Bairstow said that people ought to be able to come away from a service without having been bothered by a single distraction. That was a difficult matter, however, because it depended upon so many different people—the organist especially. Good organ accompaniment was impossible unless the choir was good. No organist could play freely and expressively if he were wondering all the time how in the world his choir would get on if he did such and such a thing. All special effects should be suggestive rather than imitative. When the Psalm spoke of the singing of birds, the organist should merely suggest the right happy atmosphere called up by the text. If he produced imitative twitters, people at once said, 'Oh, hark! the birds!' and at once we had a distraction. The good accompanist attracted attention to the music; the bad one attracted attention to himself.

Discussing free accompaniment, Dr. Bairstow said we must beware of the obvious. There were lots of little touches that could be added to the vocal score with good effect—inversion of parts, extra parts, and so on. But inversion was so easy that it was apt to become irritating. For example, the conventional tenor part in a cadence, with the voice going down from the dominant through the seventh to the third of the tonic:



is best left alone. Inverted, especially with the tenor part given to a 4-ft. stop, an already commonplace progression becomes an infliction:



Our free treatment should be something more subtle than this. Finally, said the lecturer, 'Don't show off.' The organist who played to show off himself or his organ—the choir who sang to show off—in each case there was a Nemesis. Inevitably such performers ended in choosing the wrong kind of music, because they chose it not for its fitness but for the opportunities it gave them, and the whole moral and musical tone of the choir suffered. On the question of pace in large buildings, Dr. Bairstow said he was convinced from practical experience that it was fatal to take any piece of music at any other than the natural pace it seemed to demand. If you could not make it effective at that pace in your building choose something else. Rapid runs, as in Bach and Handel, sung slowly in a large church did not thus become clear. If anything, the confusion was worse than ever. He emphasised the importance of using various degrees of *staccato* when playing in large and resonant buildings.

A member of the audience remarking that he had heard of a case where the Swell pedal had been abolished on the

ground that the organist couldn't keep his foot off it, Dr. Bairstow said that such a policy was like prohibition: because some people got drunk the rest of us were supposed to go without alcohol. There were organists who were Swell pedal drunkards, but that did not alter the fact that the Swell pedal rightly used was a valuable thing. Speaking of the players who cannot accompany a simple piece of music without putting down handsful and feetful of notes, he called them 'chordslingers,' and said their performances were like street noises and other disturbances—things which were bound to be heard, but which need not be listened to.

This stimulating address was followed by a capital discussion, Mr. Wyatt opening it cheerfully by telling us of a church in which the following inscription appeared over the organ: 'Hear Thou from Heaven Thy dwelling place, and when Thou hearest, forgive.'

Later in the day Mr. WYATT gave us a paper on some of the more elaborate forms of plainsong, beautiful examples being sung by Mrs. Wyatt.

Thursday.—The first paper was one by Mr. HYLTON STEWART on 'Modern Modal Services.' The revival of interest in the Modes (he said) was of great benefit to Church music. There was no doubt that a few modal progressions gave an ecclesiastical atmosphere in the simplest and most direct way. He hoped we had got past the time when this atmosphere was thought to be produced by a lavish use of diminished sevenths. In regard to modern services he found it difficult to see that we could progress much further along the lines indicated by such composers as Bairstow, Alcock, and Macpherson, and at the same time remain within the limits of what was practicable for a choir of from twelve to sixteen boys and six or eight men. He was glad to see such a composer as Charles Wood turning his attention to the modal movement, and producing the Polyphonic Service they had sung in the Chapel on Tuesday morning—a service with a distinction rare in music, so simple and unpretentious was it. Ley's Service on the same lines was also to be commended. He wished there were more services of this type. In places where Matins was sung before the Communion Service, organists would welcome settings worthy of a place in the Cathedral repertoire and yet so short as to make the whole morning services of a reasonable length. The list of services showing modal influence was large, e.g., Walmisley in D minor, Noble in B minor (especially the Gloria Patri of the evening Canticles), Ireland's Communion Service in C, and much of Stanford's work. All these, however, were for choir. Simple modal music for congregational use was so far scarce, though Mr. Martin Shaw had lately done good pioneer work with his Modal Mass, Parish Communion Service, and Folk Mass. Mr. C. E. Hoyland had just published through Messrs. Novello a Communion Service in modal style for unison singing—really a kind of modern plainsong.

Mr. GEOFFREY SHAW then took the floor with a talk on 'Proportion.' He began what proved to be a telling plea for a sense of values in Church music by telling us of a little incident he once witnessed at Victoria Station. A very large and bony lady hurrying along the platform knocked down a small, meek man. The latter got up and dusted himself, while the lady angrily asked, 'Why don't you look where you're standing?' 'Why don't we Church musicians look where we are standing?' asked Mr. Shaw. We never do. We go on doing the same things Sunday after Sunday whether we can give a reason for them or not. Our services are on a dead level simply because we do not realise the opportunities presented for climax and contrast. It was not so much that we did bad music as that we did good music in such a way as to rob it of its uplifting power. Suggesting that we needed more intervals of silence during our services, Mr. Shaw told us of the man who remarked to a Quaker that there was no religion without art. 'We have no art in our services,' said the Quaker. 'You have,' rejoined his friend, 'you have the rare and difficult art of silence.' Apropos of proportion, Mr. Shaw said that any artist avoided a long, low level of emotion. There must be rise and fall in intensity. The compilers of the Prayer Book did not overlook this point. Look at the order of Evensong, and see how the service began plainly and quietly, gradually rising to its climax at the Magnificat and then sinking again.

How many of us realised this curve in our music at Even-song? Take the very opening as an example of our want of proportion. The organist is playing an involuntary; the clock strikes, the organ stops, we hear garments being hastily donned behind a curtain, or through the half-open vestry door, and a good deal of loudish whispering, with admonitory 'sh-h-h!' A clerical voice intones something on the sacred note G, after which we hear a long-drawn Amen in four-part harmony. The choir then enters, while the organist resumes, probably something in this style:



Here we have already two examples of want of proportion: (1) the private devotions of the choir have been intoned in precisely the same way as important parts of the service will be intoned later, and (2) they have been obtruded on the congregation. And so on all through the service. The opening versicles and responses are introductory, and should be said in the speaking voice or sung to a simple inflection at the normal speaking pace, and preferably in unison and unaccompanied. Instead they are declaimed by the officiant and sung by the choir, with a great deal of circumstance, in four-part harmony, usually with organ. This constant use of four-part harmony and organ continues the whole way through the service, for big things and small, from the Magnificat down to the Aens after the prayers, with monotonous result. Mr. Shaw then showed how variety and contrast could be obtained by means so simple as to be within the reach of any choir or congregation. For example, special verses and refrains in the Psalms and hymns could be marked by special treatment, e.g., the alternations of choir and congregation, or solo voice answered by choir and congregation. The choice of hymns was important too. It was easy to choose three good hymns, and yet produce monotony by choosing three of the same type. They should be not only good but contrasted.

A very shrewd and practical lecture.

The third paper to-day was on 'Fauxbourdon for the Psalms,' by Captain FRANCIS BURGESS. He had no difficulty in proving from historical and other sources that the use of fauxbourdon in this way was fully justified. Perhaps his best answer to objectors was the quotation from Dr. Frere, in 'The Elements of Plain-song':

'In some kinds of plainsong—the simple parts, such as the Tones and hymns—there is a real place for vocal harmony, even though it is almost inevitable that the rhythm should suffer from it to some extent.'

As there will no doubt be developments in psalmodic fauxbourdon, it may be well to give Captain Burgess' summary of what appears to be desirable: (a) such fauxbourdons must be an embellishment of the chant, just as organ accompaniment is; (b) they must not lengthen the time taken in performance; (c) they must be constructed so simply that they can be sung from the pointing of the ordinary psalter without confusing the singers; (d) all the added parts must be capable of being sung with the same rhythmical freedom as the unison tone; (e) they must be capable of abbreviation to the same extent as the *cantus firmus*; (f) it is advisable to keep the plainsong in the tenor, because your tenors can then sing straight from the ordinary psalter without referring to the harmonized chant. This simplifies things, and helps to preserve the same rhythm throughout the Psalm.

A small choir then sang examples from the 'Fa-Burden Chantbook.' Though they were reading at sight they were able to show that this treatment of plainsong is very effective. We did not, however, feel that it should be employed for alternate verses, as Captain Burgess suggested. Surely a few special verses in each Psalm and, of course, the Gloria Patri, would be better. This corresponded with the plan adopted in hymn fauxbourdons—on an average, one verse in four or five.

Friday.—A light day, with only two lectures—Mr. HARVEY GRACE on 'The Accompaniment of Plain-song,' and Mr. GEOFFREY SHAW on 'Hymns.' The first cannot well be reported, because it consisted chiefly of answers to questions from the audience, with illustrations on the pianoforte.

Mr. SHAW dealt with an important point that is often overlooked. However much we may cherish our old hymn-tunes, he said, we must add to the common stock, if the art of hymn-tune-writing is not to be lost. The 'English Hymnal' was now generally accepted as a fine collection, but as time went on we were conscious of two defects. It revived too few of the best of the 18th century tunes that had dropped out of the repertory, and it was not representative of the work of living composers. Fine strong tunes were now being written in plenty, as a glance at the recently issued 'Public School Hymn Book' would show. The Church could not afford to ignore the efforts of contemporary composers, even in so (apparently) small a matter as the hymn-tune.

Like its predecessors, this Summer School has been a jolly affair on the social side. There has been the minimum of formality. All the lectures have been delivered to an audience sitting very much at its ease, and usually smoking. The after-supper discussions owed much of their success to the fact that they have been attended by the whole School, and that the proceedings never languished for want of speakers—very much the reverse, in fact. On the Thursday evening the place of the discussion was more than filled by an impromptu smoking concert of folk-songs in the Common Room, a comprehensive programme ranging from 'Widdicombe Fair' to Parry's 'Jerusalem.' Congregational singing? The choruses must have been heard by a good proportion of the population of our end of Bristol. A pleasant interlude was provided on Wednesday afternoon by a visit to St. Mary Redcliffe, at the invitation of the Vicar, who kindly gave us tea after showing us the magnificent church. Dr. Bairstow played some Bach to us.

The part of the clergy in musical services was not forgotten, the Rev. Maurice Bell dealing with the subject in two very practical sessions.

The music sung during the week was inevitably on the simple side. A fine selection of good strong hymns, the Fauxbourdon Evening canticles of Tallis and Byrd, in addition to the music mentioned above, gave proof, if any were needed, that music need not be elaborate in order to be interesting and effective. On the Tuesday evening the canticles were sung to a MS. setting, 'Mr. Hunt, his Short Service in Fower Parts.' Mr. Hunt was an Elizabethan of whom little is known. His service suggests a somewhat later date here and there, though at times he makes his 'fower parts' grind and clash in the true Tudor and Elizabethan way. The service was well sung by a choir prepared and conducted by Mr. A. S. Warrell, from single voice parts supplied by Mr. H. D. Statham, of St. Michael's, Tenbury. The organ accompaniments during the week were shared by Messrs. Martin and Geoffrey Shaw, Mr. W. A. Macdull, and Mr. Harvey Grace.

Much of the success of the School was due to the genial and ungrudging way in which the Principal of the College, the Rev. J. R. Thomas, and his staff, looked after our comforts.

At the close the chairman announced that the committee hoped to hold the 1922 School at York—an excellent choice. In the meantime the executive will no doubt do its best to enlarge the field of operations. Speaking as a member (and with some knowledge of the mind of at least a few other members), I suggest that room be found for lecture-demonstrations on choir training and on organ accompaniment, both of modern music and plainsong (with illustrations provided by a choir and organ, not by a stray voice and pianoforte). Useful, too, would be a discussion of the relationships between incumbent, organist, choir, and congregation. The work of the School on the modern side may well be extended. A capable choir should be on hand, and all the illustrations and service music should be rehearsed with an attention to detail that was apparently impossible on this occasion. Finally, there is need for more small classes at which real instruction—even technical—can be given.

The Summer School is already a considerable factor; with courageous widening of its scope it may, in a few years, influence a hundred parsons and organists where it now influences one. There is no reason why it should not develop to such an extent that decentralisation will be necessary. Correspondents frequently write to the ecclesiastical and musical press suggesting all sorts of methods by which our Church music can be revitalised. Here is the remedy, surely: an annual Summer School in every Diocese.

A DICTIONARY OF ORGANS AND ORGANISTS

The second edition of this work has recently been published (London: G. A. Mate & Son, Fleet Street, 12, 6d.). It is a good deal more than a professional directory, valuable as it is in that respect. Directories cumber our shelves when more than a year old, because a large proportion of organists, like other folk, are 'here to-day and gone to-morrow.' The publishers have been wise in seeing that a good half of this volume of four hundred and fifty pages is of permanent interest. It leads off with a long article—nearly seventy pages—on 'Records of British Organ Builders, 940-1660,' by the Rev. Andrew Freeman. Readers of the *Musical Times* are well aware of Mr. Freeman's attainments as a writer on the historical side of the organ. Here, with more ample space than is available in a magazine, he is able to spread himself on a subject that, so far as we know, has hitherto not been dealt with systematically. He gives all the available information concerning no fewer than a hundred and sixty-one worthies who made, repaired, or tuned organs in various parts of the country, from St. Dunstan, who gave (and probably helped to make) organs at Glastonbury, Abingdon, &c., down to Christianus Schmidt, one of Father Smith's nephews, who in 1643 built an organ at Norwich. There is abundance of quaint lore in these records, with their copious extracts from old account-books, registers, &c., and further interest is supplied by numerous illustrations. Eleven of these are reproduced from beautiful photographs taken by Mr. Freeman. We hope that in the next edition of the Dictionary Mr. Freeman will take up his parable where he dropped it here, and carry the record down to our own times, or as near as space will allow. There will be so much to deal with that possibly several years may elapse before the last instalment is published. What a fascinating book the whole will make!

Mr. Herbert Westerby's article, 'The Study of Church Music,' strikes us as well-intentioned rather than convincing. To-day when so many of our leading composers are discovering that the modal system, so far from being a crude effort at scale construction, was a subtle and varied scheme still full of possibilities, it is odd to find a writer seriously stating that 'Plainsong was the outcome of a primitive era, and one that tried to express itself musically under very primitive circumstances and before the sense of key or tonality had developed. It is almost as akin to the art production of the 20th century as the drawing of the bushman in his prehistoric cave is to the artistic effort of to-day.' One wonders if Mr. Westerby has heard even a tiny part of the wealth of beautiful melody to be found among the great mass of ancient liturgical music recently made available through the researches at Solesmes and elsewhere. However, he admits that 'the germ was there.' Indeed, he goes even farther later on, and handsomely says that 'some fine melodies have survived the test of time for the Psalms, Hymns, and Responses.' If Mr. Westerby will examine the Sequences, Intros, and numerous settings of the Communion Service, he will find even more beautiful melodies, and will see that so far from being the musical equivalent of 'the bushman's drawing in his prehistoric cave,' they comprise some of the most perfect vocal music extant.

Is Mr. Westerby right in saying that 'in Anglican Churches it is a common custom to sing the Responses without organ'? Our impression is that the organ is far too frequently used for this part of the service. However, Mr. Westerby thinks the Responses should always be accompanied, lest the choir should form the habit of losing pitch. Would it not be better to see that it

develops the habit of singing in tune? A choir that cannot sing the simple music of the Responses without flattening has not learnt the A B C of its job.

By the by, what is Mr. Westerby's authority for saying that an objection to the 'English Hymnal' is 'the enormous amount of Welsh secular folk-song which glares at one from nearly every page'? The words are put in quotation marks, but no source is given. Here is a pinch of cold fact, however, to show the absurdity of the statement. The 'English Hymnal' contains nearly eight hundred hymn tunes. Of this huge number only three are Welsh folk-songs; there are eleven traditional Welsh hymn tunes (e.g., 'Ebenezer,' 'Meirionydd,' &c.) and a sprinkling of more modern Welsh melodies by Prichard, Parry, &c. Actually, then, the 'enormous amount of Welsh secular folk-song' turns out to be three tunes—a total far too modest to 'glare' or even to appear at all 'on nearly every page.'

We have not space to deal with other debatable paragraphs in Mr. Westerby's article. He is evidently very much in earnest, and he is often right, but the value of his pronouncements is discounted by his obvious antagonism to such revivals as those of plainsong and descant, which he scorns as mediævalism, and calls 'a vain attempt to put back the clock,' being evidently unaware that both revivals are justifying themselves by marked progress. It would be interesting to know how he will greet the revival of our old English polyphonic music. Not enthusiastically, we fear, for he considers that 'lack of emotional and interpretative effect was the weak point of the *a cappella* school, and the development of modern harmony proved its decay. Other factors there were too.' Exactly, and some of these 'other factors' were the ones that mattered.

A valuable feature of Mr. Westerby's article is the bibliography, or, rather, the bibliographies, for there are seven, placed at the close of the article-section to which they refer. We recommend the article to our readers' careful attention. It is all the better for being downright and provocative, but it is somewhat the worse for some apparent haste both in preparation and in correction of the proofs.

We have been so intrigued by the first two articles that we have space left for no more than bare mention of their companions. The Rev. John Henry Burn contributes a 'Bibliography of the Organ,' a valuable list of seven hundred and fifty-six books. Who would have thought that the organ had such a literature?

Mr. John Brook writes on 'Organists' Associations,' and Dr. Bedart, of Lille University, deals with 'A Few Points of the Organ Building of the Future,' a paper which we hope to discuss later.

A hundred and fifty pages are filled with brief particulars of organs in London, the provinces, and abroad—a list of great value to players who, when travelling, desire to look up interesting organs—and what organist doesn't?

'The Organist's Who's Who' concludes the volume. We have discovered a few instances in which this section already shows signs of being out of date, as is inevitable. Still, it is of great personal interest, owing to the biographical and other details.

We have tried to show in the above comments, however, that the 'Dictionary of Organs and Organists' is only partially described by its title. It is really a valuable contribution to the literature of the instrument, and we wish it all the success it so richly deserves.

BACH RECITALS IN THE CITY

Dr. Harold Darke announces a series of six Bach recitals at St. Michael's, Cornhill, on Thursdays, at 6 p.m., from October 6 to November 10. These recitals will be in addition to the usual mid-day recitals on Mondays. The programmes will include a good deal of Bach's music that is not familiar to recital audiences. Practically all the finest of the Chorale Preludes will be played. Four of the delightful Trio-Sonatas will also be included. The complete book of programmes may be obtained at the Church, price 6d., or by post from Dr. Darke, at 22, Greville Road, N.W. 6, for 7d.

The post of organist at Peterborough Cathedral has not yet been filled, so far as we are able to ascertain. Perhaps the conditions are such that there is no eager rush. We learn (the italics are ours) that 'the stipend is £80 a year, to which the Dean and Chapter during their pleasure will add £200 a year. There is no house.' Six weeks holiday will be allowed 'at times approved by the Dean and Chapter, during which, and at other times when for reasons satisfactory to them he is unable to be present, he must provide at his own cost a sufficient Deputy to whose employment they have given their consent.' The new organist must give an undertaking to remain at the post for at least two years 'if the Dean and Chapter wish him so to remain.' These conditions seem to us to leave the organist far too dependent upon the goodwill of the Dean and Chapter. So long as the goodwill is there he may find the post a happy one. But if the supply runs short . . .

Mr. Bertram Hollins has just commenced a series of monthly recitals at Beckenham Congregational Church on Wednesdays, at 8 p.m. An excellent list of works is promised. The next three recitals will be on October 19, November 16, and December 14.

From a provincial paper:

'Mr. — then gave a fine rendering of the Dead March from Mendelssohn's "Saul," rising from those agonising opening passages, through soft, tender music, lifting upwards, then, rending the curtain, as it were, bursting all bonds, and reaching finally a note of triumph, exultation.'

From *Le Canada Musical*:

'Le 2e prix d'Orgue au Conservatoire de Lyon, a été adjugé à M. Joz. Violoncelle. Avec un pareil nom, on devrait chercher à émuler Pablo Casals!'

ORGAN RECITALS

Mr. F. B. Porkess, Minehead Parish Church (two recitals)—Sonata in G sharp minor, *Rheinberger*; Postlude, *Stanford*; Prelude on a Welsh tune, *Vaughan Williams*; Fantaisie in E flat, *Saint-Saëns*; Three Chorale Preludes, *Parry*; Carillon, *Sowerbutts*; Sonata No. 1, first two movements, *Mendelssohn*. (String Trios by the Misses Vernon and Mr. Porkess: Adagio Cantabile, *Beethoven*; Serenade, *Widor*.)

Mr. Stuart Sparrow, St. Buans, Bodveau—Sonata in A minor, *Rheinberger*; Sonata No. 4, *Guilmant*; Triumphal March, *Lemmens*. St. Peter's, Pwllheli—March on a Theme of Handel; Chorale Prelude, *Georg Böhm*; Offertoire in D minor, *Batiste*. (Choral items by the Pwllheli Glee Choir.)

Mr. F. J. Livesey, St. Bees Priory Church—Chorale No. 2, *Frank*; Sonata in D minor, *Best*; Festive March, *Smart*; Fugue in C minor, *Bach*.

Mr. Bertram Hollins, Beckenham Congregational Church—Marche Pontificale, *Lemmens*; Pastorale (Symphony No. 2), *Widor*; Three Sea Pieces, *MacDowell*; Prelude and Fugue in B minor, *Bach*; Gothic Suite, *Boellmann*.

Mr. John Pulein, Calne Parish Church—Concerto in A, *Handel*; Sarabande and Fantasia on 'The Old 100th,' *Blow*; Andantino, *Frank*; Evening Song, *Bairdstone*; Finale, *Bassi*.

Mr. Herbert Walton, Glasgow Cathedral (three recitals)—Chorale-Improvisation on 'In dulci Jubilo,' *Karg-Elert*; Valse Triste, *Sibelius*; Sonata No. 1, *Harwood*; Prelude and Fugue in G, *Bach*; 'The Harmonious Blacksmith,' *Handel*; Sonatina (MS.), *W. Griffith*; Carnival Overture, *Deodark*; 'From Hebridean Seas,' *Nesbitt*; Overture, '1812'; Festival Suite, *Lemare*; Two Sarabandes, *Bach*; Sonata No. 1, *Guilmant*; Andante in G, *S. S. Wesley*.

Mr. S. Phillips Thornley, West U.F. Church, Forfar (two recitals)—Imperial March, *Elgar*; Prière, *Guilmant*; Spring Song, *Hollins*; Overture, 'Oberon'; Toccata and Fugue in D minor, *Bach*; Scherzo, *Hoffmann*.

Mr. C. E. Blyton Dobson, St. Stephen's, Bristol—Festal March, *Colborn*; Concert Intermezzo, *Hailing*; Grand Cheur, *Henniker*.

Mr. F. E. Wilson, St. John's, Eastbourne—Sonata No. 1, *Mendelssohn*; Concert Rondo in B flat, *Hollins*; Finale in E flat, *Guilmant*.

Miss Charlotte Gorst, Christ Church, Bala—Solemn Melody, *Walford Davies*; Barcarolle, *Sterndale Bennett*; Grand Cheur, *Hollins*. Vocal Solos by Miss Dilys Jones ('Prepare thee, O Zion,' *Bach*; 'But the Lord is mindful of His own') and Mr. Tudor Owen ('Friend,' *Novello Davies*; 'Save me, O God,' *Randegger*).

Mr. H. H. Fowler, St. Peter's, Budleigh Salterton—Preludes on 'Martyrdom' and 'Eventide,' *Parry*; Andante con Moto, *Frank Bridge*; Gothic Suite, *Boellmann*. (Unaccompanied anthems by *Sterndale Bennett* and *Stainer*. Collection for local Cottage Hospital, £19 12s.)

APPOINTMENT

Mr. J. Goodwin, organist and choirmaster, Aldershot Parish Church.

Letters to the Editor

EARLY ENGLISH CHAMBER MUSIC

SIR,—In reading the very interesting article on 'Early English Chamber Music' which appeared in the September issue, I was considerably surprised at the writer's remarks on Mr. Moffat's edition of old English Violin Sonatas. Of course, a deep debt of gratitude is owed to Mr. Moffat for rescuing so much good music from oblivion, but surely the results are in every way 'hyphenated' works, and contain a good deal which is not 18th century music. I was familiar with the fine D minor Sonata of Joseph Gibbs before I met with Mr. Moffat's edition, and it was somewhat of a shock to find the extreme freedom with which he had treated the composer's figured bass. In one place he had not only altered a chord of the diminished seventh to a chord of the sixth, but altered the violin part to make it fit. The same tendency to use completely different harmonies from those indicated by the composer is frequently noticeable, and in the Sonata by Richard Jones in the 'Meisterschule' edition a slow movement has been inserted from a different sonata without any acknowledgment of the fact.

A number of movements from these old English sonatas appeared some time ago, published by Messrs. Robert Cocks, and edited by the late Otto Peiniger, while others appeared in the latter's 'Violin Method.' These were excellent examples of the way in which an interesting accompaniment may be produced without departing from strict faithfulness to the original. Unfortunately this edition has been allowed to go out of print.—Yours, &c.,

Harrow-on-the-Hill.

HUGH GARDNER.

September 5, 1921.

CHURCH MUSIC

SIR,—In answer to your correspondent in the September number of the *Musical Times*, may I venture quite briefly to suggest a means by which Church music may be improved?

Undoubtedly the music *must* be sung in such a way that the congregation can take their part, which under existing conditions is impossible, especially in the psalms and canticles.

The root of the trouble is that they lack support. Consider the situation: The average church choir consists approximately of eighteen boys and twelve men, placed in the chancel well removed from the general congregation; moreover in the psalms the verses are usually sung antiphonally. How is it to be expected that a congregation of from (say) six hundred to eight hundred can be supported by

fifteen voices, however perfectly they may render the service? The congregation merely hear the singing.

Now, I do not suggest that the chancel choir be abolished, but that an additional choir called the 'congregational choir' be formed and placed in the body of the church, and that the psalms and canticles be sung in alternate verses as follows: Verse 1, chancel choir alone (in harmony); Verse 2, by general congregation supported by congregational choir (in unison) and so on. In the hymns the two choirs should sing together. By this means the general congregation would be 'enveloped in sound' from the two bodies of trained singers.

As regards the type of music to be sung, the only vital point is that of pitch, the music being such as would be possible both in harmony and unison.

I venture to think that by this means church authorities would at least make it possible for every worshipper to join in. Your correspondent's suggestion of an organists' convention is excellent.—Yours, &c.,

LIONEL WIGGINS

(Organist and choirmaster of Holy Trinity Church, Leamington Spa).

SIR,—I should like to reply to the letter signed 'Peregrine,' for it voices a just grievance, and one about which I have frequently complained. The principal reasons why, in my opinion, Church music is so poor are:

- (1.) Very few organists get any training in accompanying a service. Like the clergy, they get their experience at our expense.
- (2.) They seldom or never hear anyone but themselves, and if they did, they would probably consider their own way superior to any other. The late Charles Lunn used to say: 'Before any improvement can be made, the peacock's tail must be clipped.'
- (3.) It is the exception, and not the rule, to find organists who have a strong sense of time and rhythm, and unless hymns are played in strict time, no congregation can follow with certainty. I was taught to count two beats between the verses of a hymn in common time, and three in a 3/4-timed hymn, and it has always been successful.
- (4.) Why cannot the congregation be consulted as to the choice of hymns to be sung? This can be done—and has in some churches been done successfully—by inviting the congregation to write the numbers of their favourite hymns on slips of paper, and to place them in a box for that purpose in the porch.

These, of course, are only a few suggestions out of hundreds.—Yours, &c.,

A. M. GIFFORD.

Hunstanton.

MODERN MUSIC

SIR,—I don't think Mr. à Becket Williams is playing quite fair. He quotes one sentence of mine ('All great composers are to some extent innovators'), and then comments with heavy irony: 'Every goose is a swan, and every experiment a work of genius.' Now your correspondent knows very well that I implied nothing of the sort; on the contrary, I was careful to admit that there are plenty of failures in modern music, just as there were in every other musical epoch. My quarrel with Mr. Williams is that he lumps all the modern swans in with the geese.

Mr. Williams is himself a composer, I believe. It must be great fun to be composer and critic, or (to use his own metaphor) to be the reckless motorist driving headlong downhill as well as the 'expert adviser' trying to apply the brakes.

But, after all, this question of the value of modern music must obviously remain a matter of opinion; and I do hope, Sir, that you will cut short this correspondence before it degenerates into an unseemly wrangle after the manner of the Stravinsky controversy.—Yours, &c.,

26, Lansdowne Road, W.

ROBERT ELKIN.

September 4, 1921.

[Correspondence cut short.—ED., M.T.]

AUTHOR AND REVIEWER

SIR,—'Feste,' in his review of my 'Sir Edward Elgar,' suggests that the inclusion of publishers' names would have improved its value. If he had taken the trouble to look, he would have found a list of the publishers of Elgar's music near the end of the book in question. I suppose the fact that the proprietors of the *Musical Times* are also the biggest publishers of Elgar's music makes the reason for the hasty criticism apparent. As for the criticism in general, which is rather wild and venomous, it is a good half-column free advertisement, for the best way to interest the public in a play or book is to attack it in the Press! A reader of the *Musical Times* writes to me asking if 'Feste' has any grudge against me, and whether I think he really read the book through! As I do not know who 'Feste' is, I cannot answer the first part, and as regards the second part I am one of those who doubt with Cyril Scott as to whether critics ever are broad-minded. Praise from them brings mild contempt and criticism brings mild amusement.—Yours, &c.,

JOHN F. PORTE.

56, Mayall Road, Herne Hill, S.E. 24.

September 5, 1921.

['Feste' writes: I admit that Mr. Porte gives the names of the publishers of Elgar's music. My complaint is (1) that the information is not given in the obvious and most useful place, i.e., under the title of each work, and (2) that it is not complete. The most difficult works to trace are the early ones, and here Mr. Porte does nothing for us. He merely tells us that such and such a firm issue 'a number of songs without opus number,' or 'a few early works,' or 'one or two odd pieces,' or 'lighter pieces (not all),' or 'other songs.' Consequently a reader in search of one of the smaller works may try half-a-dozen publishers before being successful.

As for my 'wild and venomous' review, if it gives Mr. Porte's book a good, free advertisement, and causes him 'mild amusement,' he ought to be pleased. But he doesn't seem to be, somehow. I need hardly say that I don't know him personally, and that I wrote without the least animus. My job was to give my opinion of the book. I thought it was a very bad book, and said so, giving reasons for my opinion. I could give lots of additional reasons if I had space. As I haven't, I refer Mr. Porte to the September *Music Student*, where he will find a whole pageful of them, set forth by a reviewer who refuses to take the book otherwise than as a joke.]

SIR,—I think 'Feste's' criticism of Mr. J. F. Porte's 'Sir Edward Elgar' is quite unfair. I find the book most interesting and useful to members of the musical reading public. 'Feste' quotes a mere printer's error, and also allows religious prejudice to blur his judgment on Mr. Porte's account of 'Gerontius'—which is perhaps occasionally prejudiced on the opposite side. Furthermore, I believe 'Feste' is no other than Mr. Ernest Newman, in which case the criticism was totally unfair, for Mr. Newman naturally regards his little book on Elgar as the best, and also he does not like Mr. Porte's criticism of it. It is most amusing when these literary men fly at each other's throats, although both 'Feste' and Mr. Porte are kindred satirical (*sic*) spirits!—Yours, &c.,

(Miss) A. SEYMOUR.

2, Milton Road, S.E.

September 10, 1921.

HE IS NOT UNKNOWN

SIR,—In a recent review which appeared in the *Musical Times*, the name of F. Bennicke Hart was mentioned as that of a composer hitherto unknown. I think it only fair to Mr. Hart to point out that as Fritz Hart he is well known to a large circle of friends and former colleagues in this country. His works, although little known here, are well-known and highly appreciated in Australia, where he has for some years past been resident as Director of the East Melbourne Conservatorium of Music.—Yours, &c.,

49, Inverness Terrace, W. 2.

B. J. DALE.

August 23, 1921.

'A CORELLI FORGERY'

SIR.—The work published at Antwerp in 1692 as Corelli's Opera Quarta, which Mr. F. T. Arnold showed in his paper at the Musical Association last April (summarized in last month's *Musical Times*) to have had nothing to do with Corelli, presents a very interesting bibliographical puzzle. The earliest editions known of Corelli's five works are, according to Eitner, as follows: Op. 1, Rome, 1683; Op. 2, Rome, 1685; Op. 3, Modena, 1689; Op. 4, Bologna, 1694; and Op. 5, Rome, 1700. Aertssens, the Antwerp publisher, reissued Op. 1 in 1688 and Op. 2 in 1689, and in 1692 published as Op. 4 'Suonate da Camera, a tre . . . Da Arcangelo Corelli . . . Prima Parte, Nuovamente Ristampata.' The work is in separate part-books, each of which contains an address to the 'Benigno Lettore,' signed 'A. Corelli' (*inter alia*), promising the publication of a second part of 'questa mia Opera Quarta.' Mr. Arnold has shown that this Antwerp publication has nothing to do with Corelli, whose genuine Op. 4 was first published two years later, nor is it the Sonate da Chiesa, Op. 3, first published in 1689. Mr. Arnold asks: 'Who wrote the Antwerp Sonatas?' Though unfortunately, at present, it is impossible to give exact proof, I think there can be no doubt that they are the composition of G. B. Vitali (1644-1692). Each sonata consists of a string of short dance-tunes, the names of some of which are curious and uncommon. 'Neando' and 'Borea' occur in some, as well as Gavottes, Sarabands, Minuets, Jigs, &c., and all these are found in Vitali's 'Ralletti' Op. 3 (1667), Op. 4 (1668), Op. 11 (1684), Op. 12 (1685), and probably in others of his works, which I have not seen. The largest collection of Vitali's music is that in the Estensian Library at Modena, and this has been kindly examined for me by Prof. Fava, to whom I sent the themes of the spurious Corelli sonatas. Prof. Fava has looked at all Vitali's printed works, from Op. 1 to Op. 14 (the last he published in 1692), with the exception of Op. 2 and of Op. 10, but has not identified any of them with the Antwerp Corelli. Vitali's Op. 2 is in the Royal College of Music, and has been examined unsuccessfully; but Op. 10 seems to have completely disappeared, and even its name is unknown, though it must have been published about 1683 or 1684, probably at Modena. Whether this is the original of the Antwerp Sonatas, or whether they are an unpublished work of Vitali's, passed off after his death as the composition of Corelli, it is unfortunately impossible to decide. But a comparison of the spurious sonatas with the accessible works of Vitali cannot, I think, fail to convince a musician that they are the composition of the Modenese master. My own theory is that Aertssens employed someone in Italy to send him works which he pirated at Antwerp, and that the 1692 sonatas were thus palmed off on him as by Corelli. The mistake or fraud must evidently have been discovered, for an edition of the genuine Op. 4 is recorded by Goovaerts as having been published by Aertssens at Antwerp in 1695.—Yours, &c.,

W. BARCLAY SQUIRE.

14, Albert Place, W. 8.

'THE IMPORTANCE OF CORRECT PLACING OF THE VOICE': AN INVITATION

SIR.—We shall be very interested to know who Mr. A. Keay is, who, like a bolt from the blue arrives among us, after, as he states, 'an absence abroad of quite thirty years.' Does he expect to be taken seriously, on the strength (or the weakness) of the two letters he has written to the *Musical Times*? Take, for instance, the third paragraph in the September edition—what is it all about? And what is this 'classical method' of voice production which is 'capable of surmounting any difficulties of language, &c.'? Does the reading of paragraph five bring us any fresh knowledge? Paragraph six only bears out what we are showing the public. Paragraph seven—Oh! No, Mr. Keay! it's naughty of you. How can one be expected to make you understand? Mr. Keay states: 'Mr. Tree ignores control of breath . . .—come and listen to one of his lectures, and read his little book 'How to acquire ease, &c.' The letter says, 'probably Mr. Tree knows Mr. Landon Ronald,' of whom a friend has spoken so highly to Mr. Keay. The

writer has complete confidence in the knowledge and judgment of Mr. Ronald on vocal matters. He was invited by Mr. Ronald to join the Guildhall School of Music as a professor some year or so ago, but was unable to accept the compliment.

Mr. Tree much regrets that he cannot do as Mr. Keay suggests as to teaching 'a rejected candidate.' He is a busy man. Paragraph nine: Surely there should be little difficulty in training such a paragon—how dare any school reject such!

In June last Mr. Keay did not know who the writer was, and he now asks 'That Mr. Tree prove that he has a decided claim to be reckoned with seriously.' Evidently his identity is still unknown, so let it be stated that 'he is a young gentleman what has been singin' to the British public for the past thirty years,' and on the strength of that has, perhaps, some remote claim 'to be taken seriously.' Any knowledge he has gained by the short experience he is now giving to the public. No! Mr. Keay, we have been listening to 'camouflage' talk for too many years, hence the chaos of the 'physical' voice to-day, and the very small number who can sing, *with ease*, at the age of sixty years.

Now let us have Mr. Keay's knowledge of the matter, and allow the writer to assure him that we shall be honestly thankful for any good which may accrue. If Mr. Keay's voice is as he states, 'as fresh now as it was at the end of the 'eighties' ('in the most strict conformity to the classical method,' as he puts it), I can assure him that he will be conferring a tremendous benefit on the vocal world if, instead of writing about it, he will give a vocal lecture, or lectures, and personally illustrate, by a dozen or more songs, that 'ease' which he professes.

Mr. Tree will, engagements permitting, be a keenly interested and receptive listener, eager to grasp any fresh knowledge on vocal matters. The vocal world will certainly eagerly await the date of Mr. Keay's first vocal lecture.—Yours, &c.,

CHARLES TREE.

14, Courtfield Gardens,
Kensington, S.W. 5.

THE UNIMPORTANCE OF INCORRECT PLACING OF THE VOICE

SIR.—I make no apology for the above title. It does not matter a demisemiquaver to me whether the voice is placed under the left arm-pit or over the right shoulder-blade. My contention is that it is the placing of the *individual*, not the voice, that matters.

On the subject of voice-production I am an ignoramus. The nomenclature and functions of the tit-bits of the throat—so beloved of some teachers of singing—are almost unknown to me. The functions of the vocal cords may be to pull down the soft palate when it is misbehaving, or to trip-up the epiglottis when it has got an unfair hold on the neck of the thorax, causing the latter to indulge in the most incorrect form of nasal resonance. As I say, these *may* be the functions of the vocal cords. Possibly I am wrong. Most likely I am. But I am *not* wrong when I state that it is the placing of the *individual* that matters.

Have you never felt this during a concert? Of course you have. Taking it for granted, you may have a faint idea of what it means to a sensitive soul to have that feeling increased a thousand-fold in the early hours of the morning by a feline monster—I swear she is a contralto—who utterly disregards the correct placing of the voice, for she always places it directly under my bedroom window. That is why I know it is incorrect.

Quite apart from the voice, however, I have taken an intense dislike to the lady herself. I want *her* placed. I care not where she is placed, but placed she must be. It is my life or hers.

I cannot trust myself to decide on her destination for, naturally, I am prejudiced; so I appeal to Sir Alexander Mackenzie and Sir Hugh Allen to help me in my distress and place the lady in an appropriate temperature. I have every faith in their discretion.

Your correspondent, Mr. A. Keay, stipulates that his prospective pupil shall (1) be seriously and enthusiastically devoted to singing; (2) have perfect intonation; and (3) be over eighteen years of age.

My songster complies with the first condition only. If I should not have the good fortune to obtain the assistance of Sir Alexander and Sir Hugh, I challenge Mr. Keay and Mr. Tree to do their worst with my nocturnal contralto—but they must devote their attention to the placing of the *individual*, not the voice. As Mr. Keay did not propose asking the permission of his prospective pupil, I of course will follow his example. Neither of us could afford to risk a refusal.—Yours, &c.,

CODA.

Crown Office Row,
Temple, E.C. 4.

THE GRAMOPHONE—PRESENT AND FUTURE

SIR,—I fear your correspondent has attached an erroneous conclusion to my article on the above subject. Two sentences which he combines had absolutely no bearing on the article!

One is obliged to use guarded terms when alluding to a commercial secret, but my words were carefully chosen when I hinted that the wonderful results given by the new machine were dependent mainly upon the 'acoustic properties of the cabinet.' Here there was no suggestion that the cabinet merely housed an enormous horn, as your correspondent seems to imagine!

I agree with him, and admit that the machine with the large horn which he describes must be a great improvement on the average 'table' or 'cabinet' model; but the instrument in question is something more than that—as several independent critics have since generously admitted.

I understand that an entirely new principle of 'sound amplifying chambers' is substituted for the familiar open horn, and to this is due the wonderfully distinct, realistic, and faithful reproductions obtainable from ordinary gramophone records.—Yours, &c.,

ULRIC DAUBENY.

'THE GRAMOPHONE AS AN AID IN TEACHING ORCHESTRATION'

SIR,—May I add a few words to Mr. J. H. Blair's suggestive letter in your September issue, concerning the gramophone as an aid in teaching orchestration?

Your correspondent expresses surprise that the gramophone has not, up to the present, been used by teachers. I think, however, that many teachers nowadays are fully alive to the value of this instrument in teaching orchestration, though, perhaps, its use is not as general as could be desired. I have been constantly using a H.M.V. machine for the past two-and-a-half years for my theoretical courses, and have found it of the utmost benefit not only to orchestration pupils, but in other directions as well. If your correspondent is not aware of the existence of the fine harpsichord records of Mrs. Woodhouse, and the recently-issued records of early English madrigals (Weelkes, Wilbye, Byrd, &c.), I would draw his attention to these. They are invaluable for illustrations in studying history; not many average students have ever heard the works of Bach, Purcell, Scarlatti, &c., played on the instruments for which they were written. Nor is the performance of our own fine choral music of the madrigal period of frequent occurrence in many provincial and country towns.

I should like to add my testimony to the worth of the 'orchestral instruments' records to which you refer in your foot-note to Mr. Blair's letter. The reproductions are altogether admirable, and when used in conjunction with carefully selected records of orchestral works, are just the thing teachers have been longing for a long time.

Finally, the gramophone is a real boon to the busy musician as an aid to learning new scores. A work like Scriabin's 'Poem of Ecstasy' is learnt much more expeditiously with the score in front of one and the gramophone giving an actual rendering, than it would be without.

—Yours, &c.,

A. F. MILNER.

3, Roseworth Crescent,
Gosforth, Newcastle-upon-Tyne.
September 6, 1921.

GRAMOPHONE RECORDS

SIR,—In view of your recent articles on gramophone music, I venture to suggest two matters, in which your influence might be usefully exerted.

(1) It is becoming generally realised that the gramophone is a musical and educational instrument of value; to satisfy the new public thus being formed, a large selection of orchestral and chamber music is now issued. Unfortunately, these records to a very great extent only present 'potted' versions of the works concerned. To give two or three instances out of many hundreds, I have a single-sided record of the 'Midsummer Night's Dream' Overture, which includes the exposition only, and that incomplete. Even the double-sided record by the London String Quartet of the first movement of Mozart's G minor Quintet omits the second subject in the recapitulation, so destroying the balance of the movement. The Eolian Vocalion Company has recently recorded the Elgar String Quartet, which fares far worse, as only one side of a 12-in. record is given to each of the three movements.

Sooner or later the makers are bound to give us an instrument capable of taking a much larger record—16-in. or even 20-in.; but meanwhile it is certain that those who wish for this class of music would infinitely prefer to change the records, if necessary, more than once, in the course of a movement, rather than listen to such inartistic mutilations.

(2) You referred in your article last month to the comparative rarity of the records of good songs. This is the more remarkable, as such songs are most frequently of the right length, and vocal records are on the whole the most satisfactory as reproductions.

The catalogues are crammed with operatic extracts and ballads, and it needs time and patience to find in them even a few examples of folk-song, of the great classical song-writers, or such modern composers as Debussy, Ravel, Parry, or Stanford.

The Eolian Company has recently issued three albums of Russian songs: it is time that the same was done, for example, with a series of English songs sung by John Coates, or of modern song literature sung by, say, Anne Thursfield. There are many other leading singers who might be invited to reproduce selections (not as sometimes happens only the weakest items) from their répertoires.—Yours, &c.,

The Mount House,

N. SCHUSTER.

Brasted, Kent.

September 14, 1921.

A RARE INSTRUMENT

SIR,—Your correspondent, Mr. Walter Haskell, will find an account of the nail violin in Grove's Dictionary, second edition. It is also described, with a woodcut, in Victor Mahillon's remarkable 'Catalogue Descriptif et Analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles,' 1893. The Brussels example has sympathetic strings, and a compass of four octaves with the chromatic intervals. It belonged to Fétis. In Chouquet's catalogue of the Museum of the National Conservatoire of Paris (1884), three examples occur under the name 'Violon de fer.' One has three octaves, and one has sympathetic strings. Chouquet says little about the instrument but that it 'passe pour avoir été inventé vers le milieu du 18 siècle par Johann Wilde.' Grove and Mahillon give fuller accounts, but both refer to Carl Engel of the Kensington Museum as their authority. As to the value in money, I doubt if it is large.—Yours, &c.,

C. F. ABDDY WILLIAMS.

A WARNING TO LONDON ORGANISTS

SIR,—Will you kindly permit me, through your columns, to warn my fellow organists in the Metropolitan area against a music thief who may be visiting a number of churches? Last week a quantity of music, which would cost £4 or £5 to replace, was stolen from St. George's, Bloomsbury, and I have since traced a small quantity of it to a second-hand music shop in Charing Cross Road.—Yours, &c.,

F. G. DENT.

9, Woodfield Avenue,
Ealing, W. 5.

August 20, 1921.

Obituary

We regret to record the following deaths:

J. B. SHAW, the founder and only conductor of the London Scottish Choir. He brought the Choir into being in 1888. It first became known by its association with the St. Andrew's Night Concerts at the old St. James's Hall, where it shared the platform with such artists as Edward Lloyd, Santley, Patey, and Antoinette Sterling. Mr. Shaw brought great gifts to his work—wide culture, high ideals, unflinching enthusiasm, and exceptional ability—and the loss to the Choir can scarcely be estimated.

JAMES MATTHEWS, at Mount Ararat Road, Richmond, on August 24, at the age of eighty-eight. He was choir-master at St. Mary's, Stoke Newington, for nearly fifty years, a member of the Henry Leslie Choir, and of the Sacred Harmonic Society. He sang in many services of historic interest, such as Queen Victoria's Jubilee Service at Westminster Abbey, the Coronations of King Edward and King George, the Purcell, Wesley, and Gibbons Festivals, &c. His genial personality endeared him to a host of friends.

CYRIL F. MUSGROVE, who was drowned while bathing at Keewatin, Winnipeg, on August 13. He was thirty-four years of age. A native of Yorkshire, he acted for some years as deputy-organist at York Minster, afterwards becoming organist at St. Martin's, Scarborough. He was appointed organist of Holy Trinity, Winnipeg, in 1920, taking up at the same time the conductorship of the male-voice choir. He was also conductor of the Orpheus Club.

'LA CHAUVÉ-SOURIS'

No need to describe this remarkable Bat, which flitted into London a month ago and set tongues and pens wagging furiously. From the moment M. Balieff first opened his mouth at the London Pavilion, on September 2, he became one of London's star turns, and he immediately turned the audience's head with him. To them, nothing in the entertainment could be anything but first-rate. The greater part was—emphatically—but there were times when a mere musical critic, like the writer, was troubled in his mind. Some of the singing was distinctly crude, although given forth with the air of serving up a finished product, and much of the seriously-delivered music was sheer emptiness. The 'Black Hussars' was a case in point. It was distressing to find that in an entertainment that bore the impress of acute intelligence in all other matters, music was treated in so off-hand a manner. Even the 'Wooden soldiers,' the 'Sudden death of a horse,' the comic glee singers, Katinka, and the unique M. Balieff himself, could not quite reconcile the sensitive musician to these endurances.

Sixty Years Ago

From the *Musical Times* of October, 1861:

The author, in conclusion, cannot but regret that the preference of English organists for the old method of tuning [unequal temperament] is (as he is informed) hitherto so strong and determined, as to have resisted and repelled the attempts made to introduce the equal temperament into our Cathedrals and Churches. He has for many years uniformly recommended that this system should have a fair trial, upon the principle that as all tempered fifths and thirds offend the ear, those systems which contain such as are most tempered and most discordant cannot be preferable; especially in an age when the keys which have four sharps and three flats can no longer be excluded from general use. . . . He continues to press these opinions, not merely because they are his own, but because, in so doing, he is contending for the far higher authority of the judgment and practice of one whom, he trusts, his opponents must venerate and admire—the greatest of all composers for this sacred instrument—SEBASTIAN BACH.

[Dr. Crotch, in an article on 'Tuning and Temperament.']

THE LONDON CONCERT SEASON

THE ROYAL PHILHARMONIC SOCIETY

The concerts of this Society promise to be of extreme interest. The new works to be given are as follows:

Concerto in D minor for viola	Arnold Bax
Mr. Lionel Tertis.	
'Juventus'	De Sabata
Ballet Music from Opera, 'The Perfect Fool'	Holst
Concerto Fantasia for pianoforte	Bainton
Miss Winifred Christie.	
Pastoral Symphony	Vaughan Williams
Requiem, for soli, chorus, and orchestra	Delius
The Philharmonic Choir.	

The familiar works include the 'Enigma' Variations, 'Petrouchka,' Holbrooke's 'Les Hommages,' the Choral Symphony, and Concertos to be played by MM. Cortot, Casals, and Thibaud. An item of unique character is a Bach Fugue transcribed by Sir Edward Elgar. Mr. Albert Coates conducts on November 3 and 17, December 1, and at the choral concert on March 23; Mr. Adrian C. Boult on January 26; Mr. Landon Ronald on February 23.

THE LONDON SYMPHONY ORCHESTRA

Ten symphony concerts are announced by this Orchestra for the following Mondays: October 24, November 7, 21, and 28, December 5, January 23, February 13, March 20, April 24, and May 8. Mr. Walter Damrosch conducts the sixth and seventh concerts, the remainder being in the hands of Mr. Albert Coates.

Works to be heard for the first time are 'The song of the night' by Schyamaunovsky, a Pianoforte Concerto by d'Erlanger, an Overture, 'Bronwen,' by Holbrooke, 'Jewish Poems' by Block, a symphonic poem, 'Orphée,' by Roger-Ducasse, and a Pianoforte Concerto by Prokofiev (with the composer as pianist). Other works include Elgar's Violin Concerto (to be played by Mr. Albert Sammons) and 'Falstaff,' 'The Planets,' 'Ein Heldenleben,' Vaughan Williams' 'Norfolk Rhapsody,' César Franck's Symphony, Scriabin's 'Divine Poem,' Brahms' 'Requiem,' a 'Parsifal' excerpt, and Beethoven's Mass in D—the last three with the Philharmonic Choir.

QUEEN'S HALL SYMPHONY CONCERTS

The British works to be given in the course of these twelve concerts are Holst's 'Planets' (four movements—Mars, Mercury, Saturn, and Jupiter), instrumental excerpts from Dr. Ethel Smyth's 'The Boatswain's Mate,' Bantock's 'The Pierrot of the Minute,' Vaughan Williams' Overture, 'The Wasps,' and the Prelude to 'The Dream of Gerontius.' The concerts take place under Sir Henry Wood's direction on Saturday afternoons from October 8 to April 29. The soloists make a distinguished list.

The Strolling Players' Amateur Orchestral Society has an excellent programme for performance under Mr. Joseph Ivimey's direction. It includes (in three concerts) Elgar's 'Cockaigne' Overture, Howard Carr's 'Jolly Roger' Suite, Holst's 'Shropshire Rhapsody,' Landon Ronald's 'Garden of Allah,' Symphonies by Beethoven (No. 5) and Tchaikovsky (No. 6), and a 'Brandenburg' Concerto.

The London Chamber Concert Society offers five concerts during the autumn, the artists being the Chamber Music Players, the Catterall Quartet (twice), the Allied Quartet, and Mr. Harold Samuel (in a Bach recital). The programmes include the following names: Chausson, Pizetti, Bax, Novacek, Howells, d'Indy, Ravel, and Aubert, the last being represented by a new pianoforte work and a song-cycle. The composer will make his first appearance in England as pianist. These concerts are well worth supporting, for they show the best tendencies in modern music as well as certain respectable tendencies from the past (*vide* Harold Samuel *supra*).

CHORAL SOCIETY PROGRAMMES

LONDON AND DISTRICT

The Royal Choral Society has included a miscellaneous concert in its arrangements for the coming season. This takes place on March 4, and the programme is as follows:

'A song of Destiny'	Brahms
'Hymn of Jesus'	Gustav Holst
Concerto for organ and orchestra	Handel
The Masque in 'Dioclesian'	Purcell
'The Wasps,' Orchestral Suite	Vaughan Williams
'The forging of the anchor'	Bridge

For the rest the season follows old plans. The works to be performed are 'Elijah' (October 29), 'The Music-Makers' and 'The Golden Legend' (November 26), Carols (December 17), 'The Messiah' (January 7), 'Hiawatha' (February 4), 'The Dream of Gerontius' (April 1), and 'The Messiah' (April 14). Sir Frederick Bridge conducts.

The Philharmonic Choir, whose hon. conductor is Mr. C. Kennedy Scott, sings Brahms' 'Requiem' and the Grail Scene from 'Parsifal' on December 5, and Beethoven's 'Missa Solennis' on May 8. These performances are part of the London Symphony Orchestra's series of concerts at Queen's Hall. On March 23, also at Queen's Hall, the Choir will sing for the Royal Philharmonic Society, the works chosen being a new 'Pagan Requiem' by Delius, a 'Sarabande' by Roger-Ducasse, and the ninth Symphony. A performance of Bach's B minor Mass is contemplated in June.

The Central London Choral and Orchestral Society, conducted by Mr. David J. Thomas, will give 'The Messiah,' 'Tom Jones,' and Percy Fletcher's Choral Rhapsody on Scottish Airs.

Ealing Philharmonic Society has a new plan for its concert on February 18. The programme, entitled 'Reminiscences,' consists of selected numbers from Brahms' Mass in B minor, 'Israel in Egypt,' 'Judas Maccabeus,' 'The Golden Legend,' and 'The Dream of Gerontius.' For the remainder of the season the works chosen are 'Elijah' (on November 26 and 28), 'Merrie England,' 'Tom Jones,' and choral songs and madrigals. The conductor is Mr. E. Victor Williams.

The Crystal Palace Choral and Orchestral Society, conducted by Mr. Walter W. Hedgecock, will give 'Tom Jones,' Verdi's 'Requiem,' Bach's 'Sleepers, wake,' and smaller numbers. The orchestral programme includes Germans' Theme and Six Diversions.

The South London Philharmonic Society announces that the following works will be put into rehearsal: 'Faust,' 'The Spectre's Bride,' Bach's 'St. Matthew's Passion or Brahms' 'Requiem,' Balfour Gardiner's 'News from Whydah,' with part-songs and madrigals. The conductor is Mr. William H. Kerridge.

The Lavender Hill Choral Society has chosen Brahms' 'Requiem' and Leoni's 'The Gate of Life,' for performance in December under Mr. George Lane's direction. Bromley Choral Society, conducted by Mr. F. Fertel, announces three concerts, at which 'King Olaf,' 'The Messiah,' the 'Hymn of Praise,' and Dvorák's 'Stabat Mater' will be given.

PROVINCIAL

The plans of the principal musical societies in the provinces are outlined by our local correspondents. We have received also the following particulars from other sources:

BEDFORD MUSICAL SOCIETY.—Conductor, Dr. Harding. 'The Apostles.'

BEDFORD FREE CHURCH CHORAL UNION.—Conductor, Mr. Percy Burke. 'Samson' and 'The Golden Legend.'

STOKE-ON-TRENT CHORAL SOCIETY.—Conductor, Mr. Ernest C. Redfern. 'The Messiah' and 'Hiawatha.'

STOCKPORT VOCAL UNION.—Conductor, Dr. T. Keighley. 'The Dream of Gerontius,' 'Acis and Galatea,' part-songs, madrigals, &c.

HULL HARMONIC SOCIETY.—Conductor, Mr. Walter Porter. 'Aida,' 'The Messiah,' Rossini's 'Stabat Mater.'

AN INTERNATIONAL CHAMBER MUSIC COMPETITION

The Circolo degli Artisti, Turin, in co-operation with the Double Quintet Society of the same town, announces an international competition for a chamber music work for all or part (not fewer than seven) of the following instruments: violin I., violin II., viola, 'cello, double-bass, flute, oboe, clarinet, bassoon, horn, pianoforte, and harp. The chosen combination must include wind instruments. Length of performance must not exceed forty minutes. Composers may submit unpublished works that have not yet been played in public. MSS. must be received by December 31, 1921. Works proved to have been posted under registered cover by that date will also be accepted. Each work must be accompanied by a sealed envelope containing the name and address of the sender, and bearing on the outside a motto which should appear also on the first page of the MS. Entries are to be sent by registered post to the Circolo degli Artisti, Turin, Italy, via Bogino, No. 9.

A copy of each part should accompany the full score. Competitors are advised to aid the judges by including also a reduction for pianoforte.

The first prize will be 5,000 lire, the second 3,000 lire. The prize works will be performed by the Double Quintet of Turin in the spring of 1922.

The jury (consisting of five or seven members of the Circolo) will be empowered to recommend for performance other works in addition to those gaining prizes.

The copyright of the prize and performed works will remain with the composer. The scores and parts are to become the property of the Circolo. The prize works will be included in the repertory of the Double Quintet of Turin, to whom the composers shall assign the sole right of performance in Italy during the two years following December 31, 1921.

THE ROTTERDAM CARILLON

On Saturday, September 10, the Queen of Holland paid a State visit to the new City Hall of Rotterdam.

Amongst the many gifts made to enrich this noble structure one of the most munificent is that by Mr. P. van Ommen and Mr. J. J. van Ommen, consisting of a carillon of forty-nine bells—four octaves chromatic—made at the famous Taylor Bell Foundry, Loughborough. A special recital was given to the Queen by Mr. A. Krul, Jun., the City carillonneur. The largest bell weighs 4½ tons, the smallest 21-lbs., the total weight being 28 tons.

It is the largest completely chromatic carillon in the world, the most perfectly tuned (equal temperament), and the greatest bell project carried out anywhere during the past century.

The harmonious effect of the bells is magnificent, and is undoubtedly enhanced by the excellent position in which they are placed in the tower—the bell-chamber being over 160-ft. above the level of the street.

NICCOLO JOMMELLI

By CLAUDE TREVOR

At a time when in Italy there is a movement on foot to exhumate certain operas of Niccolò Jommelli's, and place them before the public with all possible care, it may not be devoid of interest to amateurs to have some information on the career of one who in the 18th century exercised an immense influence on musical art. His music has—unjustly we think—been allowed to drop out of programmes where other compositions of the same epoch have been heard *ad nauseam* and might well be allowed a temporary rest. The one item ever heard, or apparently known by a large number even of those who may claim to be called musicians, is 'La Calandrina,' which is sometimes included in concert programmes. Had it not been for the outbreak of war in 1914 there was every indication that Italy would have seen great festivities in celebration of Jommelli's bi-centenary.

Born at Aversa (Caserta) on September 10, 1714, Jommelli, though not apparently an *enfant prodigue*, was placed under the Canonico Muzzillo to foster his decided aptitude and leaning towards the divine art. When barely

sixteen he entered the Conservatorio dei Poveri di Gesù Cristi, at Naples, among the students of the second-class, though some authorities say he entered the School of St. Onofrio.* In any case, he was soon at the Conservatorio de la Pietà dei Turchini, where he studied harmony under Feo, and, finishing his course with him, was placed for composition under Leo (for whom he always had a warm place in his heart), at the same time studying vocal music with Prato and Mancini. The first of his compositions to be noticed were some ballets, after which followed a cantata, first executed in a private house, but which received some sincere applause from his venerable master, Leo, who, unlike many, felt no jealousy at the success of the rising star.

In 1737, at the Teatro Nuovo at Naples, Jommelli's first opera, entitled 'L'errore Amorofo,' was given; but such little faith had he in his own powers, and so modest and retiring was he, that instead of his own name appearing as the composer, its place was taken by that of Valentini—at least so says Piccini.† Jommelli was of a kind, generous, and affectionate disposition, particularly so towards the composers of his time, and was generally more cultured than the majority of his colleagues. He never stooped to meanness to get a hearing or success, his chief failing being that he was too prone to accept what was offered him as subjects for his operas without sufficient examination of the contents. But while he feared the judgment of the public, he would not pander to it, though at the same time he did not possess enough strength of character to be a real fighter.

After the success of another opera, 'Odoardo,' Jommelli received an invitation to Rome, from the Cardinal Duke of York, the last of the unhappy Stuart dynasty. In the Eternal City were produced two fresh works for the stage—'Ricimero' and 'Astianatte'—both written for the Argentina Theatre in 1741, where they were received with enthusiasm, so much so that their composer was asked to write an opera the same year for Bologna, where resided the profound and greatly-feared musician, Padre Martini, whose musical knowledge may be gauged by the fact that both Gluck and Mozart submitted some of their writings to him for criticism. The meeting with the Padre, from whom Jommelli was anxious to have some instruction, caused the latter considerable uneasiness. When, as was Martini's habit, he submitted a fugue-subject for his would-be pupil's treatment, and it was executed with the utmost facility, the teacher asked somewhat angrily, 'Why have you come here to ask for lessons? It seems I can learn of you.' Jommelli's reply was that he had been commissioned to write the new opera, 'Egio.' Martini answered that the theatre was lucky to possess such a *maestro*, adding that it was a misfortune for a musician of his attainments to be associated with such a gang of corrupters of music.

So successful was 'Merope,' composed for Venice, that its composer was offered the much-coveted post of professor at the Conservatorio dell' Ospedale there, where it was one of his duties to write sacred music for performance. It had been among Jommelli's early ambitions to figure in this branch of music, in which some of his best inspirations are recorded.

An idea may be formed of the esteem in which Jommelli was universally held from the fact that the post of Maestro della Cappella Reale at Naples being vacant, he was asked to adjudicate upon the candidates for the preferment. Out

of a large number his selection fell upon one who proved to be no less a person than Durante.*

At this period there were but few new subjects submitted for operatic treatment, composers being content to have the librettos already used added to or curtailed by the authors as they thought fit. 'Didone,' for the production of which Jommelli was called to Vienna in 1749, was no exception to the rule, the librettist being Cesario, whose scenic book had been used by Sarri in 1724 at Naples, proving then anything but a success. Its reception when set by Jommelli was enthusiastic, as is shown by the following letter, written by Cesario to the Princess di Belmonte, on December 13, 1749:

'On the birthday of the Emperor, "Didone" was produced with music that fairly astonished the Court. It is full of elegance of ideas, novelty of harmony, and above all deep expression. Not only every singer, but every instrument *speaks* to one. I have never heard anything to appeal to me so much. The composer is a Neapolitan called Jommelli, perhaps known by name to your Excellency.'

The Empress Maria Teresa was a great admirer of the composer, and lost no opportunity for showering rich gifts upon him, condescending to accompany him on the spinet when he sang some of her extremely mediocre compositions, and allowing him the honour of sitting on a chair instead of the stool usually used in her presence.

Called to Rome by Cardinal Albani to occupy the post of assistant to the venerable Bencini, Maestro di Cappella at St. Peter's, he remained in that capacity for four years, working assiduously.† In nearly all Jommelli's sacred compositions are to be found at the end the initials L.B.V.M., which most likely stand for 'Laudate Beata Virgo Maria.' The characters in his musical script are extremely clear and small.

At this time most of the Courts of Europe vied with each other as to which could boast the finest Italian musician in its train, and Jommelli received munificent offers from the Duke of Wurtemberg, the King of Portugal, and the Duke of Baden. Well knowing the musical culture of the first-named, he decided to leave Rome for Stuttgart, where he remained sixteen years—with the exception of an occasional journey to his native land—enjoying the comfortable salary of four thousand florins per annum, besides his apartments and other perquisites.

It was his sojourn in Germany that caused him to change his style to that of a heavier mould. The poet Metastasio, writing to him on the subject in a letter dated April 6, 1763, says:

'It was a very great pleasure to receive the precious gift of the two grand airs you sent me, in which, according to my limited knowledge of music, I greatly admired the novel harmonies, &c. I confess this to the writer of the scene, but you have, when you choose, another style, which appeals immediately to the *heart* without appealing so much to the *head*. Ah! my dear Jommelli, don't give up such a gift as yours, in which you have no rival.'

It is not unlikely, however, that the composer's inspiration was becoming exhausted, and to cover deficiencies therein he had greater recourse to other means. In 1769 he returned to Italy on account of the ill-health of his wife, who shortly afterwards died, leaving no children. Once more the King of Portugal made him alluring offers, but being now old and tired, Jommelli refused them. The King, however, made him a handsome allowance, the one condition imposed being the obligation of sending copies of all his operas, which numbered more than fifty. He retired to Aversa, and in 1770 wrote 'Armida,' which had a great success. It was apropos this occasion that Mozart,

* Naples was at this time world-renowned for its four musical schools—i Poveri di Gesù Cristo, St. Onofrio, Sta. Maria di Loreto, and La Pietà dei Turchini. In the first-named were to be found as teachers, among others, Alessandro Scarlatti and Durante, and as pupils there were Pergolesi and Leonardo Vinci (not to be confounded with Leonardo da Vinci). From Sta. Maria came Traetta and Sacchini (students). We may note, too, that adjoining this celebrated school was that over which presided the great Porpora, who counted among innumerable pupils Farinelli, Caffarelli, and Gabrielli. From St. Onofrio came, among others, Paisiello and Piccini; and from i Turchini, Tritto, Raimondi, and Spontini.

† Niccolò Piccini, born at Bari in 1728, and died at Passy (Paris) in 1800, a very prolific composer, who was called to Paris as a rival to Gluck. The famous dispute between Piccinists and Gluckists is too well known to need more than bare mention of the fact here.

* Francesco Durante was born at Fratta Maggiore (Naples) in 1684, and died at Naples in 1755. He composed an immense number of sacred works, but few, unfortunately, are now familiar. Those that are known are, however, full of interest.

† In the archives of the Cappella Giulia, rarely allowed to be visited, are to be found a large number of Jommelli's compositions produced at this time.

writing to his sister from Naples in a letter dated May 22, 1770, said:

'The day before yesterday we went to the rehearsal of Jommelli's opera, which is very well written and pleased me greatly. The composer chatted with us, and was charming.'

And later, on June 5, he added:

'The opera performed here is by Jommelli; it is fine, but is too serious and antiquated for the theatre.'

Another opera, 'Demofante,' had also a good reception; but his last, 'Ifigenia'—on account, it is said, of its too elevated style—resulted in failure, and such was the effect on the composer that he was stricken with apoplexy. Reviving later, he wrote a Mass and an opera ('Clelia') for the King of Portugal, a cantata in honour of the christening of the infant daughter of Ferdinand IV., and finally a *Miserere* for two voices, which brought his life's work to a close. Jommelli was a follower of Leo, Scarlatti, and Pergolesi, but did not leave his art at the point at which he found it. In not a few reforms he anticipated Gluck, and even much attributed to the invention of Mozart can be traced to the influence of the Italian. In youth his appearance was attractive, though with advancing years he became corpulent and unwieldy. He died at sixty years of age, at Naples, on August 25, 1774.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BIRMINGHAM

The local autumn musical season was inaugurated by the City of Birmingham Orchestra with the first of a series of twenty-eight Sunday evening concerts. These are to be given at the Grand Theatre, by permission of the Moss Empires Limited, and smoking will be permitted. Mr. Appleby Matthews is, of course, conductor of the series. The first concert took place on September 11 before a fairly large audience, the principal items submitted being Beethoven's Overture 'Coriolanus' and the same composer's Symphony No. 5 in C minor. The numerical strength of the Orchestra is limited to about thirty-six performers, but this number is likely to be increased in due course. Mr. Paul Beard has been appointed leader. The vocalist at this concert was our local tenor, Dr. Goodey.

The same orchestra will also give six Wednesday evening symphony concerts during the season, three of which will be conducted by Mr. Appleby Matthews, and one each by Mr. Albert Coates, Mr. Eugene Goossens, and Mr. Hamilton Harty. The Orchestra will further give six children's concerts on Saturday afternoons and five Saturday evening concerts, the first of which will be entirely devoted to Wagner. The City of Birmingham Choir will take part in a concert performance of Rutland Boughton's 'Bethlehem' on December 10, and the Festival Choral Society has been invited to perform 'Elijah' on January 21, under Mr. Allen K. Blackall's direction. Concert performances of Mozart's 'Magic Flute' and Gounod's 'Faust' will be given on Saturday evenings February 18 and March 18, with Mr. Appleby Matthews as conductor, and the choral force will be that of the City of Birmingham Choir.

The seventy-fifth annual report of the Birmingham Festival Choral Society shows a serious deficit on the year's working. The loss on the concerts amounted to £443, which sum, by means of members' subscriptions, was reduced to £365. The Society's prospectus for the coming season stands as follows: November 16, 'Elijah'; February 15, miscellaneous, to include unaccompanied choral works; March 22, selections from Handel; December 26, 'The Messiah.'

The Southern Syncoated Orchestra of negro players and singers paid a special visit to Birmingham and gave six evening concerts and five matinées at the Town Hall, from September 12 to 17. The entertainment proved as novel as it was interesting.

Mr. Max Mossel is again providing four subscription concerts, the first of which will be a pianoforte recital by M. Cortôt, to be given at the Town Hall on October 19. The last concert (February 22) will be orchestral, with Mr. Julius Harrison as conductor.

Mention has already been made of the 'international celebrity' subscription concerts and Mr. Hubert Brown's subscription concerts.

The Birmingham Chamber Concerts Society has once more arranged with the Catterall Quartet to give five chamber concerts this season. The first falls on October 14, and the works to be presented will be Beethoven's String Quartet, Op. 18, No. 4, in C minor, Schubert's posthumous Quartet, and Arnold Bax's Quartet in G major.

There will be pianoforte recitals by Mr. Norman Wilks and local artists during the season, also a number of concerts arranged by local singers and chamber music organizations.

The Midland Musical Society announces four concerts, the first of which is to take place at the Town Hall on October 15, when 'The Messiah' will be given. On November 12 Berlioz's 'Faust' is down for performance. On February 11 the programme will contain Stanford's 'The Revenge,' Cowen's 'John Gilpin,' and Austin's 'Hymn of Apollo.' On Good Friday, April 14, Mozart's Requiem Mass is to be given. The conductor is Mr. A. J. Cotton, and the deputy-conductor Mr. John Tyler.

BOURNEMOUTH

Preparations are well advanced for the resumption of the winter series of symphony concerts, and by the time these notes appear there will be only one week to intervene before the date of the inaugural concert.

At the moment of writing only the particulars of the first eight concerts are available, but these details confirm anticipations that the season about to commence is likely to establish a record so far as concerns variety and scope of the music to be performed. When, on October 6, Mr. Dan Godfrey steps on to the platform to inaugurate the series for the twenty-seventh consecutive year, it will doubtless be with the assurance that forthcoming events will reach the high-water-mark of Bournemouth effort.

A number of attractive novelties, some of which are sure to provoke controversy, find a place in the programmes of the opening concerts. Included in the lists are the two English Idylls by George Butterworth, Rimsky-Korsakov's Overture to 'Ivan the Terrible,' three movements from Gustav Holst's 'Planets' Suite, Arnold Bax's tone-poem, 'Tintagel,' three Dances from Manuel de Falla's 'Three-Cornered Hat' music, Granville Bantock's Overture 'The Sea Reivers,' an 'Autumn Nocturne' by Alfred Cazabon, Stravinsky's 'Fire-bird' Suite, and an orchestral composition by Francesco Malipiero. These comprise the most 'advanced' selection of new works that Bournemouth has as yet been privileged to hear.

The general orchestral list embraces Bantock's 'Hebridean' Symphony, and those of Glazounov in B flat, Brahms in F, Beethoven in D, Tchaikovsky in E minor, Mozart's 'Jupiter' Symphony, the 'Unfinished,' and Sibelius' first Symphony, Glazounov's tone-poem 'The Forest,' and Brahms' 'Academic' Overture. At the seventh concert Dr. Ethel Smyth is to conduct her Overture and *Intermezzo* from 'The Boatswain's Mate.' Altogether the portents are more than usually promising.

BRISTOL

Bristol Choral Society opens its season on October 22 with the 'Dettingen Te Deum' of Handel as a hymn of praise on reaching its hundredth concert, surely a magnificent record of good work accomplished. The same programme includes the Prologue and Coronation Scene from Moussorgsky's 'Boris Godounov.' So successful have been the operatic nights that for the final concert, on April 29, 'Carmen' has been chosen. Verdi's 'Requiem' and Rossini's 'Stabat Mater' will be given on November 19, 'The Messiah' on December 17, 'Omar Khayyam' and 'Walpurgis Night' on February 18, and 'Elijah' on March 25.

Bristol New Philharmonic Society's twenty-first season—it will drop the 'New' next year—commences with

a fine programme on December 3, in which Mendelssohn's 'Midsummer Night's Dream' Overture, Bach's Concerto for two pianofortes (Misses Irene Scharrer and Myra Hess) and orchestra, and Delius' 'On hearing the first cuckoo in spring' are promised. Holst's 'Planets' Suite will be a new item at Bristol, at the February concert, with Gerard Williams' 'cycle of fragments' 'Pot-pourri,' the 'Siegfried Idyll,' and Dvorák's 'Carneval.' Bach's 'God goeth up' will give the choir its chief opportunity at the April concert, and 'The Immortal Hour' of Rutland Boughton, with well-known Glastonbury singers, will provide an added charm. The report of last season regrets a financial loss, but claims that from a musical standpoint the Philharmonic Concerts were worth while. They were—but although all the Bristol concerts are run as cheaply as possible, there will be much uphill work before the public is taught that music, however indispensable, must be supported freely, in order to flourish and expand.

Messrs. Duck, Son, & Pinker are arranging a splendid series of Subscription Concerts to take the place of the unlucky Quinlan venture. It is a wonderful list of artists. Four concerts by the London Symphony Orchestra, two on Saturday, October 8, under Mr. Albert Coates, and two on Wednesday, March 15, under Sir Henry Wood, ought to satisfy everyone. At the first two, Brahms and Beethoven will be drawn upon for Symphonies No. 2 and No. 7, and Strauss' 'Don Juan' and Scriabin's much-discussed 'Poem of Ecstasy' will be played. Rosing will also give his miniature solo opera, and Ticciani will play the pianoforte. Casals will be heard for the first time, probably—at least, the first time for many years—at Bristol, at the second concert on November 16; and Cortot, who charmed us so much last year, will also appear. Pouishnov will pay a return visit for the third concert on January 11. Moiseiwitsch will be the star at the fourth concert on February 15, with Madame Suggia; and Kaneóskaya at the last two events on March 15. The cost of the seats is uncommonly reasonable.

Messrs. Crichton's five 'international celebrity' concerts bring Kubelik, Leila Megane, Tetrassini, Bielina, Adela Verne, Bratza, Amy Evans, Fraser Gange, Marie Hall, and Katherine Goodson. A special Kreisler recital is booked for December 9, and should prove one of the most popular engagements of the season. Old friends in Mesdames Rosina Buckman and Edna Thornton, Messrs. Maurice d'Oisly, Peter Dawson, and William James, the Australian pianist, will make a very welcome operatic star programme in gems of opera on February 20.

We hope, too, to hear good things from the Cecilian Choral Society, under Mr. Read, this winter, and from the several local choral societies that are getting vigorously to work, as well as from that fine combination of men's voices, widely known as the Royal Orpheus Glee Society, under the wonderfully vital Mr. George Riseley, who, though well past his seventieth year, conducts this Society and the Bristol Choral with the keenness of thirty years ago.

This survey does not comprise all the music we at Bristol are looking forward to in the season so soon to be upon us.

CORNWALL

Much interest is being taken in the newly-formed Cornish Miners' Choir. The idea was inspired by the experiences of a similar effort by Welshmen during the coal strike. Cornishmen, being Celts, have music in their souls, and their response to the appeal for volunteers was inspiring. The results have been so encouraging that it is not unlikely that an extensive tour will be arranged. A novel feature which has been introduced is the appearance of miners in underground equipment. The inauguration of the choir is a commendable proceeding, but the relief funds need bigger assistance than can be given by this means.

Holsworthy Choral Society has decided to prepare Cowen's 'The Rose Maiden' for performance during the approaching session. Mr. H. P. Letcher is the conductor.

Mr. Frank Hutchings, a pianist who claims Cornwall as his native county, gave a recital at Penzance on September 12. His collaborator was Miss Gladys Harris, a Cornish vocalist who may be regarded as a protégé of Madame Clara Butt.

COVENTRY AND DISTRICT

The month of September, as usual, has been a transitory period between the musical seasons of summer and autumn. The Coventry Corporation Summer Sunday concerts in Naul's Mill Park came to a conclusion at the end of August, after a successful season.

The recent visit of Madame Anna Pavlova and members of the Russian Ballet drew a large audience to the Empire Theatre, and the famous dancer was accorded an enthusiastic welcome. She appeared a few days later at Warwick, where another large audience was recorded. A short season of Gilbert and Sullivan light opera given by the D'Oyly Carte Company in the Coventry Empire during the week commencing September 5 received liberal support. 'Yeomen of the Guard,' 'Iolanthe,' 'The Gondoliers,' 'Trial by Jury,' and 'The Pirates of Penzance' figured in the repertoire.

The programmes which local musical societies in Coventry and district have in preparation promise an interesting season. Coventry Philharmonic Society has the concert version of Gounod's 'Faust,' and Parry's 'King Saul' in rehearsal, while 'The Messiah' will be performed in Coventry Cathedral at Christmas. The orchestra of the Society is also arranging some instrumental concerts to be given in the Baths Assembly Hall. Mr. Charles Tree has been engaged by the Society to give a lecture on 'Songs grave and gay, and how to sing them.'

The Catterall Quartet will provide the programme at two of the four concerts announced by the Coventry Chamber Music Society, a pianoforte and violoncello recital, and a programme of pianoforte quartets being submitted on the remaining occasions.

DEVON

News this month is chiefly anticipatory in character. Plymouth Orpheus Choir (conductor, Mr. David Parkes) has issued a big bill promising five concerts, not the least important of which will be its annual Boxing-Day Concert. During the 1921-22 season the Choir will give four subscription concerts in conjunction with a London Concert Direction involving visits to Plymouth of Madame Rosina Buckman, Madame Edna Thornton, Mr. Maurice d'Oisly, Mr. Peter Dawson, Mr. William James, the Australian pianist, Miss Amy Evans, Mr. Fraser Gange, Miss Adela Verne, Kubelik, Miss Stella Power, Miss Leila Megane, and Miss Katharine Goodson.

Honiton Choral Society has put Parts 2 and 3 of 'Hiawatha' in rehearsal for autumn performance. Mr. Lancelot Holden being the conductor. The Society numbers now ninety members, an excellent total for so small a town.

Mr. Vladimir Rosing visited Torquay Pavilion on August 26, including in his programme several operatic numbers and some modern English songs. Mr. Ivor Newton was the accompanist, and Mr. Mikel Arenstein played violoncello music.

The Dean and Chapter of Exeter Cathedral have given their consent to the request of the North Devon Choral Union for the holding of a Choral Eucharist in the Cathedral, when it is the turn of the North Devon choirs to come to Exeter, which will occur next year.

Exeter Chamber Music Club has already received many new members for the season which will open with the annual meeting at the end of September. The first concert will take place on October 19. This Club has done wonders for music appreciation at Exeter, and has indirectly given impetus to a new private organization, known as the Exeter Philharmonic Concerts, whose aim is materially to help musical education by providing opportunities for hearing good music well performed. The first concerts under these auspices will be on October 15, when the Birmingham String Quartet will pay its first visit to Exeter.

At the Theatre Royal, Timaru, on July 14, the Orpheus Choir gave an excellent selection of male-voice music, under Mr. A. W. Vine. In the programme were M. B. Foster's dramatic cantata, 'Eudora,' Elgar's 'Feasting I watch,' German's 'O Peaceful Night,' and Newton's 'The Frog.'

DUBLIN

The Sunday 'Mater' concerts at La Scala from August 21 to September 18 have attracted large and appreciative audiences. The Dublin Symphony Orchestra has played, on the whole, excellent music under Mr. Vincent O'Brien, and the work of the soloists has been popular.

On Sunday, September 11, a new organ, built by Magahy, of Cork, was opened in St. Patrick's Church, Ringsend. Several organ selections were played by Mr. P. Magahy, displaying the resources of the instrument to good advantage.

Already preparations for the winter musical campaign are in progress, and various societies have again (after a long interval) issued the programmes of their intended performances, so that with the completion of peace negotiations, there will be no lack of matter to chronicle for the forthcoming season.

Two of Dr. Larchet's songs are now included in the repertoire of John MacCormack, who has promised to come to Dublin next autumn.

EDINBURGH

The event of the month, fraught with immense possibilities for music in great Britain, has been the first meeting of the Federation of Musical Festivals, on Friday, September 9. Sir Henry Hadow carried all the delegates along with him in his arguments, and emphasised the true function of the Federation, *i.e.*, perfect local freedom for the different centres, and parental advice when sought for from the Central Board. Sir Hugh Allen and Mr. Plunket Greene infused clarity into the important question of assessing marks, and readers of this brief notice are recommended to turn elsewhere for the wisdom of their findings. Money prizes were unanimously deprecated. A delightful concert by prize-winners at the last Edinburgh Festival fittingly closed the proceedings.

On September 12, Sir Henry Hadow addressed the Education Section of the British Association on 'The Place of Music in a Liberal Education.' It was a piece of brilliant advocacy, and we trust that as a result the many and influential members present will spread far and wide his plea for music. Sir Henry dealt with the matter so fully that discussion seemed neither necessary nor desirable. In fact, it was felt that Music had now been definitely placed in the curriculum. It was extremely hopeful for the future of music in schools to hear the comments in the quadrangle of the University as the meeting dispersed.

Messrs. Paterson & Sons announce their thirty-second series of orchestral concerts. The sketch-programmes are well up-to-date as regards orchestral novelties, and we welcome the announcement of a 'Young People's Holiday Concert.' Another innovation is a series of Appreciation Lectures to be given every Friday afternoon preceding the Monday concert, and dealing with the programme to be submitted. It is interesting to note that the gentlemen to be identified with these lectures are both connected with the educational aspect of music in the city, *viz.*, Mr. R. McLeod, Director of Musical Studies for teachers in training at Moray House, and Mr. Herbert Wiseman, Director of Music for the Education Authority.

GLASGOW

Mr. Herbert Walton's twenty-fourth autumn series of organ recitals at the Cathedral had undiminished success. At the concluding recital, on September 13, given for the benefit of the Royal Infirmary, there was an audience of about fifteen hundred persons. The O'Mara Opera Company concluded a three weeks' season at the Theatre Royal on September 17.

The following is a forecast of the arrangements, so far as announced, for the coming season: The Choral and Orchestral Union's scheme will embrace thirteen Tuesday and fourteen Saturday concerts, with Mr. Landon Ronald and Mr. Julius Harrison as conductors, and Mr. Barry Squire as principal first violin. A brilliant array of vocal and instrumental soloists has been engaged. The Choral Union, under Mr. Warren T. Clemens, will contribute 'The Messiah,' Cowen's 'The Veil,' Hamilton Harty's 'The Mystic Trumpeter,' selections from the B minor Mass, and selections from 'Parsifal,' 'The Valkyries,'

and 'The Mastersingers.' Hamilton Choral Society (Mr. T. S. Drummond) will present miscellaneous programmes, with one or two short continuous works. The Orpheus Choir (Mr. H. S. Robertson), in addition to its December and March series of concerts, will fulfil engagements in several towns and cities in Scotland and over the Border. Pursuing its policy of popularising chamber music, the Choir has engaged the London String Quartet, with Miss Myra Hess as solo pianist, for a series of eight concerts—October 3 to 8. Mr. Thorpe Davies' Choir will be heard in all three parts of Coleridge-Taylor's 'Hiawatha.' The Bach Choir (Mr. A. M. Henderson) announces two chamber and two choral concerts, one of the latter including a first performance at Glasgow of the Church Cantata, 'The Lord is a Sun and Shield.' The V.M.C.A. Choir (Mr. Hugh Hunter) will present 'Elijah.' The tremendous impulse of the Glasgow Competitive Festival has brought into being a large number of suburban choral societies, choirs connected with public, industrial, and commercial concerns, and co-operative choirs, and these will devote their energies chiefly to unaccompanied choral music. The various amateur operatic and orchestral societies have resumed rehearsals, and the coming season altogether gives promise of great activity.

LIVERPOOL

Early in October we shall plunge into the musical season proper, and bid farewell to outdoor joys—reluctantly, it may be, but not without prospective thankfulness for the opportunity for hearing some good music, which seems more and more a necessity in our daily lives. The Philharmonic Society's fixtures have already been outlined, and offer a wide range, which is exemplified in the programme of the opening concert on October 11. This includes Beethoven's A major Symphony and Scriabin's 'Poème l'Extase,' conducted by M. Kussewitzky. Two concerts will be given by the Liverpool Choral Society, which will perform 'The Messiah' on December 21, and 'The Redemption' on April 8. Two concerts are also planned by the Post Office Choral Society, a worthy combination which does credit to its supporters. These two Societies offer examples as to what might be done if the unemployed choral material hereabouts were taken in hand by the right person or persons. This more or less happy land of ours will never be a nest of singing birds until the classes as well as the masses rediscover the human solace which is to be found in choral music. All credit to the six hundred men and boys of the Church Choir Association who will sing an interesting choral programme at the fourteenth festival in St. George's Hall on October 18, when Sir Ivor Atkins, of Worcester, comes as guest-conductor.

The music, it may be divulged, is by no means easy for ordinary choirs, but all the same it offers an incentive and an ideal which is not to be reached without a struggle. Up to the present only one choir has withdrawn from the preparatory combat. Other choirs, unavoidably shut out owing to exigencies of platform space, will have precedence in next year's Festival.

Whatever lack there may be of choral promise, it is certain there will be plenty of vocal and instrumental music, and among the notable fixtures are four Max Mossel concerts, six 'international celebrity' concerts—at which Josef Hofmann, Kubelik, and Kreisler will make reappearances at Liverpool—and there will be nine of Mr. Sam Vickers' immensely popular operatic concerts on Saturday evenings in the Philharmonic Hall. For people who appreciate the subtler charm of chamber music the Rodewald Concert Society announces seven concerts commencing on October 24. The admirable Catterall String Quartet will play at four of the concerts, the other performers being the Manchester Ladies' Trio; Miss Jo Lamb, with Miss Lucy Pierce as pianist; and Mr. Frank Merrick with Miss Hope Squire at the second pianoforte, will play Reger's Passacaglia and Fugue for two pianofortes. The programmes are extremely interesting and enterprising, and we shall hear new English music in a Quartet by Arnold Bax, a Trio by John Ireland, the 'Lady Audley' Suite by Herbert Howells, a Trio by Alfred Wall, and a Quintet by Arthur Hinton.

Mr. H. J. Westhead will give two concerts in the Philharmonic Hall on October 26 and March 28, with Moiseiwitsch as soloist on each occasion.

The Music Teachers' Association meetings in Rushworth Hall will be opened on October 29 with a recital of modern pianoforte music by Mr. Edward S. Mitchell, and on November 5 lively anticipation is aroused by the British song recital to be given by Miss Ursula Greville. Lecturers who are masters of their subjects will be heard in Mr. Field Hyde, Mr. Frank Roscoe, Mr. Stewart Macpherson, and Dr. Walter Carroll. Organists are not left out in the general scheme, and after M. Joseph Bonnet's recital on September 28, we are to have a welcome return visit to St. George's Hall from M. Marcel Dupré on October 20. The local Organists and Choirmasters' Association, whose president is Mr. Lloyd Moore, announces a series of lectures by Mr. H. W. Griffiths ('The Gramophone'), Mr. G. A. Tessimond ('The influence of poetry on the development of modern music'), Mr. Walter Bridson ('Liszt'), and Mr. W. A. Roberts ('Modern French Organ Music').

Fourteen concerts will be given by the United Orchestral Society of forty players, conducted by Mr. Louis Baxter, commencing on October 5 in the Philharmonic Hall, and subsequently in Picton Hall on Saturday evenings. Commencing October 15, and in the same locale, will be held six 'Charles Armand Popular and Operatic Concerts' on Saturday evenings, commencing October 1.

As Lecturer in Music to the University of Liverpool, Dr. A. W. Pollitt will resume his addresses on music and its appreciation on alternate Thursdays during term at 5.30, when he will deal with the music to be performed at the various orchestral concerts of the coming season. The lectures, which are open to the public, have been found greatly helpful to a large and increasing circle.

The British Music Society—whose local branch owes so much to the personal interest in its welfare taken by Mr. William Rushworth, its hon. treasurer—commences its syllabus by a pianoforte recital by Mr. E. S. Mitchell on October 27, followed by Miss Ursula Greville's British song recital on November 5, and on November 28 Mr. Eugene Goossens will speak on 'Contemporary developments and tendencies in Music.' Another lecturer whose appearance is welcomed is Mr. Arthur Bliss (March 8). The widespread usefulness and success of the Society's meetings in its beautiful club-room in Messrs. Rushworth & Dreaper's Islington premises, are among the gratifying features of the great awakening of local interest in music and musical matters since this enterprising firm took the Liverpool branch under its wing.

At Wallasey, that great residential region 'over the water' from Liverpool, they are to have a two days' musical Festival on October 11 and 12, in New Brighton Tower. The adjudicators will be Dr. Caradog Roberts and Mr. W. W. Starmer. Two concerts will be given on December 10 and March 29 by the Wallasey Musical Society (eighty voices), conducted by Mr. Wilfred Shaw.

It is significant of the march of events to find we have a Gramophone and Phonograph Society which will meet on two alternate Wednesdays each month, and which invites membership from all interested in the development of sound-recording and sound-reproducing instruments of any type, either from a musical, technical, or scientific standpoint. The Society is evidently going into the matter very thoroughly.

LLANDUDNO

During September a number of enjoyable programmes were provided by the orchestra in the Pier Pavilion. Under the baton of Mr. A. W. Payne, the thirty-three instrumentalists constituting this orchestra have never displayed greater ability than during the present season. Night after night they have played to audiences that have taxed the capacity of the spacious pavilion to the utmost. Although light programmes have been submitted from time to time, and the players have indulged with evident enjoyment in such humorous compositions as Vollstedt's 'Country Fair' and Lotter's 'Southern Wedding,' yet the general level at which the programmes have been maintained has been remarkably high. Beethoven's C minor Symphony, played in its entirety at a recent Sunday night concert,

received a performance that was commendable in every respect, and the audience was not slow to recognise the ability of the instrumentalists. Dvorák's Symphony, 'From the New World,' Tchaikovsky's fifth Symphony, Saint-Saëns' 'Africa' Fantasia for pianoforte and orchestra (with Mr. George Atkinson, the resident pianist, as soloist), and numerous selections from Wagnerian opera, are only a few of the works that have been heard within a brief period. Those responsible for the engagement of the vocal soloists are justly to be commended for having secured the appearance of such exponents as Madame Elsa Stralia, Miss Rosina Buckman, Miss Nora Delmarr, Mr. Robert Radford, Mr. Maurice d'Oisly, and Mr. Herbert Brown. The title 'famous' may fairly be said to attach to the Pier concerts at the queen of Welsh watering places.

MANCHESTER AND DISTRICT

The season here will open on October 15, and run without a break to Good Friday—even the Christmas and New Year weeks being filled up. This takes no account of expected opera performances early in 1922, under the reorganized Beecham scheme, in connection with which it is interesting to record that an invitation has been conveyed to and accepted by Mr. Brand Lane to join the management committee.

The last three Saturdays in October bring us two opportunities for hearing Tetrassini, and what Sir Henry Wood describes as 'the most wonderful Wagner scheme I have ever seen carried out at a single concert,' this being extensive selections from the four Ring dramas. These are all in Mr. Brand Lane's series. He sets forth two distinct types of programme, one known as 'festival' and the other as 'orchestral.' Sir Henry Wood conducts the orchestral numbers, and will be responsible for several novelties. The principal one will be on November 26, when the 'Mars,' 'Saturn,' and 'Jupiter' sections of Holst's 'Planets' Suite will be presented under the composer's direction. (Later in the season the entire Suite will be played by Mr. Hamilton Harty at the Hallé concert on February 23.) Apart from the 'Nibelung' selections, two of the best orchestral concerts will be the Verdi-Puccini-Wagner programme (February 18), and that devoted to Handel-Mozart-Wagner (March 18).

Ravel's 'La Valse,' Dorothy Howell's 'Koong Shee,' Casella's 'Couvent sur l'eau,' and Salate's 'Juventus' will all be new to Manchester this season, and, like the 'Planets' excerpts, will be heard in the Brand Lane series as well as in the Hallé. The Brand Lane choral concerts are schemed on 'what the public want' lines—'The Messiah,' 'Elijah,' 'Cavalleria,' and some miscellaneous unaccompanied items by the Manchester Philharmonic Choir, on the occasions when the orchestra is absent. No expense is ever spared by Mr. Lane when 'stars' of either the vocal or instrumental firmaments are under consideration, and he is probably correct in stating that at no other concerts in the country is such brilliant variety to be heard—Kubelik, Toscha-Seidel, and Moiseiwitsch, each appear twice under his auspices. The Lane-Wood programmes contain this season more solid orchestral food than any previous series within the writer's memory. Yet passing from a perusal of these events to the Hallé syllabus emphasises the essential contrast between the two schemes. Not for years has such an interesting choral series been projected—Bach's B minor Mass, Beethoven's Choral Symphony, Bantock's 'Omar,' Elgar's 'The Apostles' are only heard here at Hallé's. Why they are not brought forward under any other régime is incomprehensible. The real distinction displayed by Mr. Hamilton Harty last season in the drafting of programmes is fully maintained. There is very little repetition, but surely 'Armistice Day' deserves something nobler than Sullivan's 'In Memoriam.' We don't need a 'British' composer necessarily for such an occasion—he should be a 'world' composer. Yet with trifling possible exceptions, Mr. Harty, who has been so largely responsible for stimulating interest in the post-war Hallé concerts, can fairly claim to be in the van of orchestral progress. In addition to the 'Planets' Suite and the Casella Dance comedy already named, Strauss' suite 'Berger als Edelmann' will receive its first English performance on November 3, and Gerrard Williams

will be heard here for the first time in the 'Pot-Pourri' Suite. Further hearings are promised of Scriabin's 'Divine Poem,' Delius' 'Brigg Fair' and Piano-forte Concerto, Strauss' 'Enoch Arden' and 'Don Quixote,' and Ravel's 'Valse nobles et sentimentales' and 'Mother Goose.' Mention should be made of a Mozart Bassoon Concerto in which Mr. A. Camden will play. Miss Murray Lambert, Mr. Arthur Catterall, and Mr. F. Dawson fairly represent English (not to say Lancashire) instrumental genius, and are as sure of a resounding welcome as Casals, Hofmann, Siloti, Seidel, Busoni, or Thibaud. The Pension Fund concert is on April 6, and the Good Friday special programme will close a highly interesting season. These concerts revert to the old-established Thursday evening tradition, but with the co-operation of the Manchester Beecham Opera Chorus the Hallé executive ventures upon four Saturday evening opera concert recitals under Mr. Hart's conductorship: 'Samson and Delilah' (first done here in Hallé's latter days) on November 10; 'Carmen' on January 14, with Madame Kirkby Lunn in the title-role; 'Pagliacci' on February 11; and on March 11, selections from 'Boris Godounov,' 'Prince Igor,' and Glinka's 'Life for the Tsar.' Mr. Hart, despite his unwillingness to specialise as a regular opera conductor, showed in 'Carmen' last season undoubted capacity for such things, and during the present month will take charge of a week's charity performances of 'Carmen' and 'Faust' at the New Queen's Opera House. Here for the greater part of September the principal Carl Rosa Company has been performing to somewhat meagre audiences. The presentations of 'Meistersinger,' 'Rheingold,' and 'Walküre,' and the first performance under Mr. Colin Campbell of his new melodrama-opera in one Act, 'Thais and Talmae,' were the chief departures from the well-beaten track of visiting opera companies' work. It may be doubted if Manchester will ever again settle down to such routine fare after its Beecham-scale experiences.

A sign of the times in music appreciation is a course of six lectures under the University extra-mural auspices by Dr. T. Keighley, during November and December, at which he will deal with music performed at the Hallé and Brand Lane concerts, and with opera.

NOTTINGHAM AND DISTRICT

Messrs. Wilson Peck have arranged a series of subscription concerts, at which Madame Kirkby Lunn, M. Moiseiwitsch, Miss Irene Scharrer, Prof. Bantock, and several other well-known artists will be heard. Five 'international celebrity' concerts are promised, and with such lures as Madame Tetrazzini, Kubelik, Miss Adela Verne, the Royal Albert Hall Orchestra under Mr. Landon Ronald, &c., their success should be amply secured. In the way of purely local musical activity, the various musical services given by Church choirs are notable. On September 18 Brahms' Requiem was announced to be given by the Albert Hall Choir, on the occasion of the War Memorial Dedication, with Miss Florence Mellors and Mr. C. Keywood as principals. On the same date the Halifax Place Mission Choir gave Barnby's 'The Lord is King' for the Harvest Festival, and the Wesleyan Broad Street Choir, on September 25, performed Part 2 of 'Elijah.'

An interesting feature of Mr. Bernard Johnson's forthcoming recitals is the number of concertos he has arranged to give in collaboration with Miss Helen Guest, Miss Avis Benn, &c. Amongst those to be heard are the Concerto in A minor (Grieg), Max Bruch's Violin Concerto, the Arensky Concerto in F, Bach's Concerto for two pianofortes and orchestra, the 'Emperor' and C minor Concertos of Beethoven. The Albert Hall People's Concerts are six in number, embracing pianoforte and song recitals; chamber music; madrigals by the 'English Singers'; and an orchestral night with Sir Henry Wood as conductor. The Nottingham Philharmonic Society, Mr. Turner's Prize Choir, and the William Woolley Choral Society will each present an annual concert, the Nottingham Gleemen will be much in evidence, and the Vernon Sadler Choral Society will give various concert recitals of light opera. St. Mary's Choral Society will offer a Christmas performance of carols, &c., and Bach's 'St. Matthew' Passion music.

Dr. F. Radcliffe will give a series of organ recitals at St. Mary's Church on Wednesday and Saturday afternoons, and Mr. L. Henniker announces organ recitals at St. Andrew's Church on the second Sunday in each month. Two concerts will take place under the auspices of the Long Eaton Choral Society, two performances by the Long Eaton Orchestral Society also being promised.

PORTSMOUTH AND DISTRICT

This month will see the local concert season again in full swing. The Borough of Portsmouth Philharmonic Society, whose prospectus followed close upon the heels of the announcement of the 'international celebrity' series, opens with full orchestra at the Town Hall on October 12 with a classical programme, in which Miss Dorothy Silk will be the vocalist, and Miss Myra Hess will play the Grieg Pianoforte Concerto in A minor. For the proposed British concert on November 17 Mr. Herbert Heyner (vocalist) has been engaged, and Miss Gwendolen Mason will play Pierné's 'Concertstück' for harp and orchestra. Two choral works, Stanford's 'Songs of the Fleet' and Vaughan Williams' 'A Sea Symphony,' have been chosen for the nautical concert on December 8, in which Miss Grace Crawford, Mr. Clive Carey, and the Society's full orchestra and choir of three hundred will take part. A popular concert has also been arranged for February 9, the artists including Miss Flora Woodman (vocalist) and Mr. Charles Draper (clarinet). The series will conclude with 'Israel in Egypt'—for which the soloists have not yet been engaged—on March 23.

The North End Choral Society, which re-elected Mr. Ernest C. Birch as hon. conductor and Mr. R. P. Dommett as hon. secretary and treasurer at its annual meeting last month, has decided upon 'The Pirates of Penzance' for the autumn concert on November 25, and has chosen 'Faust' in preference to 'Iolanthe' for the spring event on April 25. Both concerts will be given this season at the Town Hall. For a young organization the Society is making excellent progress, its membership having nearly doubled. There were at the end of last season a hundred and thirty-five subscribing members and a hundred and ninety singing members. The works chosen should suit the Society admirably.

There is a prospect that the Municipal concerts at the Town Hall, which were such a popular feature on Saturday evenings in pre-war days, will be restarted. The matter was brought forward at the monthly meeting of the Borough Council on September 13, and the Town Hall Committee has again been asked to submit a report on the matter. But for the regrettable illness of Mr. Hugh Burry, who had promised to undertake their direction, the concerts would have been re-established last season, when the Council was prepared to spend up to £250 on the project. The idea is now, however, to endeavour to make them self-supporting.

The band season on the South Parade Pier, where the Royal Marine Artillery musicians and those of the Royal Marine Light Infantry have been giving much appreciated performances, has now come to a close, but the Sunday afternoon symphony concerts will be continued. Among the vocalists who have recently appeared at these concerts are Miss Dorothy Colston, Miss Marion Browne, Miss Mary Winter, Mr. Kennedy Arundel, and Mr. John Hardaker.

In connection with the Service bands, a unique event which ought not to pass unnoticed is the gazing of the three brothers O'Donnell, bandmasters (W.O.), Royal Marines, as Directors of Music, with the rank of Lieutenant. Lieut. Percival S. O'Donnell is with the R.M.L.I. at Plymouth; Lieut. Bertram W. O'Donnell and Lieut. Rudolph O'Donnell are both at Portsmouth, the former with the R.M.L.I. at Forton Barracks, Gosport, and the latter with the R.M.A. at Eastney.

An interesting development at Gosport is the formation of an orchestral class for children and young people under the age of eighteen in connection with the local Juvenile Organizations Committee. The class is for the encouragement and development of existing talent, and is in no sense designed for teaching the violin or any other instrument. There are no fees. The conductor, Mr. F. E. Gregory, gives his services voluntarily.

The Fareham Philharmonic Society, with which has been incorporated the Fareham Music Circle, appointed Mr. H. Tutte as president on September 12, Mr. E. Neville as hon. treasurer, and Messrs. B. E. Beer and E. J. Hinxman as joint hon. secretaries. Under the direction of Captain Eugene Spinney, rehearsals were started the following week for a performance of 'Judas Maccaheus,' which is to be given before Christmas.

The Havant Choral Society proposes to produce Stanford's 'The Revenge' and 'Songs of the Fleet' at Havant Town Hall on December 14. The Society's work last season was very successful, and greatly appreciated in the district.

SHEFFIELD

Though the exceptionally long list of musical events of last season is scarcely likely to be matched in that just beginning, the announcements already made are sufficient to ensure an interesting and varied succession of concerts at Sheffield during the winter months.

The most conspicuous lack is in the supply of orchestral music, and this is due to the suspension, for this season at any rate, of the Promenade Concerts. Miss Lily Foxon, however, announces a 'concerto' concert at which her two gifted pupils, Miss Helen Guest and Mr. Stanley Kaye, are to be the pianists, and Mr. Julian Clifford is to conduct. The Sheffield subscription concerts and the 'international celebrity' subscription concerts provide for visits from travelling orchestras—the Hallé Orchestra, with Mr. Hamilton Harty as conductor, and the Royal Albert Hall Orchestra under Mr. Landon Ronald respectively. Mrs. Dorothea Rodgers, who manages the Sheffield series for Messrs. Wilson Peck, has secured an attractive list of artists, including Cortôt, Rubinstein, and Irene Scharrer, Bantock, Jelly d'Aranyi, Agnes Nicholls, Kirkby Lunn, Melchior, and Rosing. The announcements of the 'international celebrity' series set out an imposing array of famous names. It can only be hoped that when the time comes these sledgehammers will not be found cracking nuts, of an unnecessarily small variety.

The University is of growing importance as a centre of musical activity. Its musical Society has organized a further series of chamber concerts, at which the Philharmonic, Catterall, Sheffield, and Meredyll Quartets are to appear, and Miss Helen Guest is to give a pianoforte recital. The choral branch will continue its work, and an orchestra of strings is to be formed this session. Both will be conducted by the lecturer in music at the University, Mr. G. E. Linfoot.

The Musical Union (conducted by Dr. Coward) has put down 'Samson and Delilah,' 'The Messiah,' 'The Hymn of Praise,' and Alick Maclean's 'The Annunciation' for performance at its three concerts this season. The last-named work was recently given by this choir at the Scarborough Festival. The Amateur Musical Society is to give Elgar's 'The Kingdom' at its first concert, under the direction of its new conductor, Dr. Staton.

The Foxon 'Five o'clock' concerts are to be continued fortnightly, and the advance programmes of the first five events, which are already in the hands of the public, indicate that the high level of musical interest is to be maintained.

The Sheffield Teachers' Operatic Society is preparing 'The Rose of Persia' for production in December, and the Sheffield Grand Opera Society promises performances of 'Aida' and 'Faust.'

SOUTH WALES

Considerable activity is being manifested in the establishment of local orchestras and choirs (in addition to those already existing) in the mining towns and villages of Glamorgan and Monmouthshire, and the outlook for the forthcoming season is distinctly encouraging. At Merthyr, the Watch Committee has granted Mr. Val Stephens, the manager of the Theatre Royal, permission to hold a series of Sunday concerts in aid of the establishment of an orchestral society for the town with a library of music—a very expensive item. It was stated that there were between two hundred and three hundred players in the town who had

no opportunity for orchestral experience. This condition of things exists more or less in other towns throughout the district.

The committee of the Cardiff Chamber Music Concerts is contemplating another successful season. This Society, always imbued with the loftiest ideals, has for eighteen years pioneered the cause of chamber music in Wales. As usual, three concerts will be given at the hall of the High School for Girls. For the first of these, on October 22, the Chamber Music Players (Messrs. Sammons, Tertis, Salmond, and Murdoch) have been engaged; the Spencer Dyke String Quartet will be heard on November 23; and the programme of the final concert, on February 1, 1922, will be provided by the Edith Robinson String Quartet, with Mr. H. Mortimer (clarinet).

Swansea is to be congratulated on having projected a series of six chamber music concerts during the coming season. These have been organized by a committee with Mrs. Hunter and Miss D. W. Davies as secretaries, and the programmes are interestingly fresh and varied. Three concerts will consist of music for string quartet played by the Birmingham Quartet (October 14), the Spencer Dyke Quartet (November 24), and the Edith Robinson Quartet (February 2). The programmes include works of Herber Howells, Goossens, and Ernest Walker. For the other three concerts—on November 3, January 12, and March 2—well-known local vocalists and instrumentalists from Swansea and district have been engaged, and the programmes include chamber works by Frank Bridge, Benjamin Dale, and Elgar. All the concerts will be held at the Y.M.C.A. Llewelyn Hall.

Of the greatest importance to Newport, and in view of the scarcity of suitable halls to South Wales generally, is the very fine series of four high-class concerts (with a moderate subscription) to be held during the season at the Central Hall, Newport—one of the few halls which has not been annexed for cinematograph purposes. Among the eminent artists engaged M. Cortôt is the most eagerly anticipated. Prof. Granville Bantock will appear as accompanist of his own songs for half a programme. The dates are October 20, November 17, December 15, and January 12.

The Newport Choral Society, under the conductorship of Mr. Arthur E. Sims, is in full activity for its concert on October 24, when Coleridge-Taylor's 'A Tale of Old Japan' will be the work performed. The full arrangements for the season are not yet complete; probably 'Samson and Delilah' will be chosen for the second concert.

The proceedings of the Cardiff Music Club for the session 1921-22 have now been formulated, and the items promised are varied and interesting. For the most part local talent is called upon, but special interest attaches to the lectures on December 16, February 3, and March 31 by Mr. Edwin Evans on 'Cross Currents of Contemporary Music,' Dr. Walford Davies on 'Palestrina and Polyphonic Music,' and Mr. Ernest Newman on 'Style, Manner, and Mannerism in Music.'

At Cardiff the Sunday Orchestral Concerts have been resumed—by the Angle Orchestra at the New Theatre, and by the Mortimer Orchestra at the Park Hall. At the first concerts, on September 4, Mr. Lenghi Cellini as vocalist supported the former, and Mr. Edward Davies the latter. For the second concerts, on September 11, Miss Blodwin Eveleigh and Miss Lilian Stiles-Allen were the artists engaged.

At the concert held at Barnard Castle on September 9, in aid of the Durham County Nursing Association, quartets, duets, and solos were sung by the members of the Darlington Operatic Quartet. Miss Connie Mellor (vocalist) was well received. Mr. Alfred Chenhalls accompanied, and gave pianoforte solos by Scriabin and Debussy.

Rossini's 'Stabat Mater' was creditably performed at Leyburn (Wensleydale) Wesleyan Chapel on August 28, by an augmented choir, under the direction of Mr. R. H. Adamson.

Mr. J. C. Clarke, late conductor of the Southport Choral Society and Southport Vocal Union, has been appointed conductor of the Wandsworth Male Choir.

Musical Notes from Abroad

BERLIN

Traditional stories of the first men have frequently been treated by composers with some success. Years ago Weingartner produced at the Darmstadt Court Theatre an opera, 'Kain und Abel,' whose text was steeped in symbolism, but whose music, in spite of great beauty, was heavy and undramatic in style. A short time ago Rottenberg conducted at Frankfurt, for the first time, Rudi Stephan's opera, 'Die ersten Menschen' (B. Schott, Mayence). It has since been produced at Baden-Baden, and accepted by several other theatres. Wagner's principles as regards vocal declamation have on the whole been retained, but the orchestral language is homophonous. The orchestral palette is over-rich in original combinations of sound, and the melodic invention points towards Max Schillings and the Munich school. By an irony of fate Stephan was called to the war when he was busy with studies for an opera dealing with the peace of the world. He was not destined to return to his beloved art. He lies buried on the battlefields of Galicia. A third work, 'Der Sonnenstürmer,' a dramatic stage oratorio, text and music by Hans Stieber, was recently produced at Chemnitz, where it made a profound impression. In adapting the myth of Prometheus the poet sketches the story of the first men in a new light. Abel goes forth to catch the sun, but he perishes, because his gigantic Promethean deed is not understood by the others. The composer disregards the art and mannerism of d'Albert and Schreker, and returns to the principles of Gluck, which in this instance means progress. The press notices are unanimous concerning the great beauty of the drama, which is looked upon as among the greatest works for years past. One calls it 'a song of longing after light and freedom.' Ernst Roter has dared to write new music to Shakespeare's 'Midsummer Night's Dream,' and his daring has achieved success. The Hamburg performance has shown that it is possible to approach the comedy from a point different from that of Mendelssohn. There is still the fairy element, but it is largely mixed with the grotesque.

The thousand and one concerts in honour of Beethoven's hundred and fortieth birthday have not exhausted the love and admiration for this greatest among great musicians. The name of Beethoven is still compelling in gathering large audiences. Bonn, Beethoven's birthplace, had this year not ventured upon a special Beethoven festival, but Godesberg, the fashionable health resort not far from Bonn, produced in four days Beethoven's nine Symphonies under Michael Taube, and Prof. Max Pauer played the Pianoforte Concerto, Op. 58. The same programmes were submitted in the summer concerts by the Cologne Opera House orchestra, under Hermann Abendroth. Yet advocacy was found for the heresy that Beethoven tradition might at least every second year be broken through, and other composers admitted, as had been the case a year previous, when Bruckner took equal rank with Beethoven. He who wished to hear Bruckner had to travel to Bochum, as a year ago he had to go to Krefeld. It is certain that Bruckner has begun to seize the masses, who do not study the form, but the beauty, the depth, and solemnity of the music. The positive qualities of Bruckner as the extoller of the glories of heaven and earth are specially felt when we think of Brahms, whose pessimism comprises the longing of the man of this world.

As an introduction to the Bruckner-Fest at Bochum, the 'Münchener Streichquartett' (Szanto, Saupe, Haas, and Discliz), together with F. Geisfeld, of Bochum, played at a Morgenfeier the seldom-heard *Intermezzo* from a posthumous movement of a Quintet for strings, as well as the Quintet in F. The main interest of the whole festival centred round the fourth, seventh, eighth, and ninth Symphonies, conducted by Schulz-Dornburg, a young, able, and enthusiastic musician, whose power of suggestion infused these colossal works with a living breath. Their intricate nature had been brought home to large audiences in two lectures given by Dr. Karl Grunsky (Stuttgart), who also, with Herr Gerard Bunck (Dortmund), played masterly extracts from them, arranged for two pianofortes. Each of

the four chief concerts opened with an unaccompanied male chorus, conducted by Chormeister Geyr, and Herr Arno Schütze produced the great Mass in F minor, with the solo quartet (Henry Wolf, W. Wolter-Pieffer, H. Kuhlborn, and E. Schmidt-Carlem). The final concert was devoted to the ninth Symphony and the Te Deum. Three thousand listeners, who filled the big hall, overwhelmed conductor and performers with enthusiastic applause.

All Germany celebrated the four hundredth anniversary of Luther's nailing his celebrated theses upon the door of the castle church at Wittenberg. The churches overflowed with eager Protestants anxious to give testimony of their faith, the culminating point being generally the singing of Luther's powerful chorale, 'Ein feste Burg ist unser Gott.' Gross-Weischode, the Nestor of Westphalian organists, produced in Christchurch, Bochum, a new oratorio, 'Luther,' in four parts—Luther in the convent, at Rome, on the way to Worms, and before emperor and empire. The choral writing—partly rhythmic chorales, after the style of the old masters, partly lyrical movements cleverly constructed—has culminating points in the fugal psalm of thanksgiving and the Hallelujah chorus. In connection with the Lutherfeste, Ernst Hofmann & Co., of Berlin, have published a book by A. E. Berger, 'Luther und die deutsche Kultur,' wherein much space is given to Luther the musician. The great reformer was a passionate lover of good music, having received a sound musical education. He was well acquainted with the old Church modes, with composition, and with the style and the works of eminent composers (Josquin des Prés, Senfl, Walther). Although an admirer of the vocal music of the Roman Catholic Church, he laboured mightily in the cause of congregational singing, good results accruing after the melody was taken away from the tenor and given to the treble. It is of great interest to read how, through Luther, Church music was influenced by the Volkslied. He recommended thorough instruction in the schools, and encouraged the founding of boys' choirs, called Kantoreien, which attained in course of time a high degree of excellence. These Kantoreien have their counterpart in the choirs of St. Thomas, Leipsic, and the Kreuzschule, Dresden, the latter of which has a history of seven hundred years. During the summer the Dutch had opportunities of listening to the excellent singing of this choir, which, under Otto Richter, gave nine concerts at Amsterdam, Rotterdam, Utrecht, The Hague, Leyden, Arnheim, Amersfort, and Zeist, in aid of German children, innocent victims of the war, seeking health in Holland. The foremost critics, even of those papers hostile to Germany, are unanimous in their verdict that such singing was never before heard in Holland. The *Algemeen Handelsblad* writes:

'The achievements of this choir are not only the result of many years' instruction and study. There are the echoes of a culture extending over many centuries, the culture of a nation with a longing for beauty and an inclination towards mysticism, that desires the expression of misfortune and enthusiasm, guilt and confidence, in line, colour, and tone—a nation that has preserved its music as a consolation even in times of disaster. Never has Germany collected a richer treasure of true noble Volksmusik than during the stormy period of the Thirty Years' War. And who knows what she will collect during this time of humiliation? None can foster a choir like that of the Dresden Kreuzschule but a nation that regards music as something different from an article of luxury that may be dispensed with . . . What can we show against it? . . . If we do not come near the German culture, we may with such impressions try to atone for that which has been neglected.'

Prof. Richter, as well as Herr Bernhard Pfannstiehl, the organ virtuoso from Dresden, and the young pianist Herr Heinrich Bergzog, were everywhere honoured with bouquets of Dutch flowers, laurel wreaths, and the first-named received at Leyden a case of old Dutch silver spoons.

It is astonishing how the Mozart tradition is being handed down from generation to generation. Changes of conductor, of period, and of personnel have not changed the tradition. This is the more astonishing, as Dr. Bernhard

Paumgartner, the director of the Mozarteum at Salzburg, himself a musical historian by profession, inclines as creative artist altogether towards modern tendencies. For this year's Salzburg-Tage he constructed a programme that for contrast and purity of tone left nothing to be desired, a programme that contained many an unknown item. Seven concerts as well as a Serenade and a Requiem in the Cathedral represent an enormous amount of work. The first concert brought an almost unknown Symphony in C, from Mozart's youth, and the second concert an Adagio for cor anglais, two violins, and violoncello, discovered by Dr. Paumgartner, and hitherto never performed. Of special interest was an Adagio and Rondo for harmonika (*i.e.*, musical glasses), flute, oboe, tenor, and violoncello, composed by Mozart shortly before his death, and dedicated to a blind lady, Marianna Kirchgässner, a virtuoso upon the instrument.* Frau Elly Ney played the Pianoforte Concerto in B flat, conducted by her husband, Herr Willy van Hoogstraaten, who also interpreted the 'Kleine Nachtmusik.' Besides the 'Requiem,' an 'Adoremus' (hitherto unknown), and the 'Ave verum' were performed with the help of eminent solo singers from Vienna. A breath of the past was wafted to the listeners by the performance of the 'Haffner Serenade' (written for the wedding of Frau Haffner, 1776), and a Notturmo (1776) for four very small orchestras in the old courtyard, in the style of Mozart's time, *i.e.*, the place being lighted up with coloured paper lamps and candlesticks. Twice the concerts were interrupted by performances of the Internationale Sommerschule organized by the Liga für Friede und Freiheit. Miss Say Ashworth's Ancoats Girls' Choir, from Manchester, sang madrigals and other music. The choir was much admired for its purity of style and beauty of intonation.

F. ERCKMANN.

PARIS

A NEW OPÉRETTE

Concerts (indoors) are at an end till the winter season begins, their place being taken by the open-air variety, and of these there are but few. Amongst the last-named the most important are those which have drawn all Paris to the Tuileries Gardens. Some of the condensed opera performances given thereat certainly have left something to be desired, for the singers have not been of equal excellence. The orchestra, however, has distinguished itself, and the management, in its wisdom, has given prominence to compositions which, though worthy attention, are seldom heard at more pretentious orchestral concerts. *La direction* also has kept Stravinsky and other Russian composers in the background, arguing, very properly, that during the summer Paris heard more than enough of them. Indeed, at one time it seemed as if Russian music and Russian performers had a monopoly of the programmes.

The only novelty of the month has been Jean Rioux's 'Le Cocq' chanté,' which has had a successful production at the Gaieté-Lyrique. The action passes during the Second Empire, the plot dealing with François de Gerny, a courtier, who has been banished for a misdemeanour. The Emperor, however, relents: François the gay is informed that, if he engages himself, within forty-eight hours, to Arlette de Vaufréges, a lady-in-waiting, all will be well. Arlette agrees, provided François refrains, for forty-eight hours, from making love to another. The lady disguises herself, that she may test the affections of Monsieur, and after sundry adventures marries him. The music is 'popular,' but pleasing, tuneful without being obvious, and reflects the period while aptly illustrating the situations and the words.

The Opéra has benefited by the absence of some of its leading lights at the seaside and elsewhere, where they have filled engagements. Some of these people have been 'borne on the strength' for many years, and truth allied with justice forces the opinion that they are extremely fortunate. In their absence other artists, who sometimes

languish, have appeared in important rôles, with advantage to all concerned. Much the same thing has happened at the Opéra-Comique, which probably has a longer list of performers at its disposal than any opera-house in the world. This establishment also retains singers whose diction survives long after their voices have ceased to serve. A performance of 'Madame Butterfly,' for example, was remarkable for a Cio-Cio-San who was, to put it kindly, overweighted in almost every page of the part. On another occasion 'Le Roi d'Ys' had for its baritone exponent an artist whose voice, like 'The Light of Other Days,' had 'faded,' a circumstance which did not prevent his trying conclusions with the infinitely more arduous rôle of Scarpia. A favoured tenor (he has been favoured for several decades) is also a pillar of the institution. His voice is scarcely an asset, but he possesses more admirers than any half-dozen members of the company: 'Oui, mon cher, j'avoue que sa voix n'est pas grand chose. Mais quelle diction! Comme il dit bien!' Correct pronunciation and distinct enunciation, evidently, are the French singer's best friends.

At other theatres satisfactory representations have been given, the répertoire having included interesting works which are seldom heard outside France, or, for that matter, outside Paris. Monsigny's 'La Deserteur' (with a fine baritone part), and Grétry's 'Les Deux Avarès,' for example, have figured in the programme, as also has Adam's 'Le Postillon de Longjumeau,' which, many years ago, was a Carl Rosa success. And Maillart's 'Les Dragons de Villars'—a most sprightly thing—never knows an empty seat.

'THE FLOWER OF ENGLISH MUSIC'

Several Parisians who have lately returned from holidaying in London are loud in their praise of the Queen's Hall Orchestra. They, however, confess their disappointment in not having heard more British compositions. 'We did not,' they observe, 'cross the most deceptive Channel to renew acquaintance with the works which are given often—too often—at Paris. We wished to learn something of the flower of English music; but your Sir Wood did not give us enough of it. With so many conservatoires the output surely is far greater than we have been led to believe. . . . The pilgrims are not disposed to speak of the singers whom they heard. In the interests of the respected *entente cordiale* the tactful ones elect to remain silent. But amongst themselves they deplore 'singing which lacks style and charm, and voices which frequently are without colour.' Happily for London's credit, these sagacious persons are unsparing in their praise for British instrumentalists, for whose execution they have a great admiration. As to the critics, no verdict is offered, owing presumably to the visitors knowing no language but their own. Thus are the mighty exempt from criticism. This defect in the visitors' education is to be regretted, for no critic is the worse for being criticised—intelligently.

Talking of critics, the Paris variety will, so far as opera is concerned, be kept busy next season. At the Opéra and the Opéra-Comique new works and revivals are promised, all of which, it is said (by those who are most interested in the production) have much to commend them. Judging from recent activities, the *reprises* will prove more entertaining than the novelties. Unfortunately, the modern French composer, though an adept at musicianship, achieves singularly unmusical music. An instance is furnished by Vincent d'Indy's 'La Légende de Saint-Christophe.' During the past few months it has been accorded a number of performances at the Opéra, but scarcely anyone has been proof against the pages of which the elaborate score is partly composed. The fact is, the Parisians, while jeering at the Verdi structural scheme, really prefer 'Aida' and 'Rigoletto' to 'La Légende.'

ENGLISH HYMNS

The few English compositions which were heard at Paris last season having proved interesting, and having afforded a certain amount of pleasure, musical Paris would like to hear other examples. True, the well-informed Parisian has found in the music of the British impressionist composer a repetition of the Debussy idiom, a quality which is flattering to his self-esteem rather than otherwise. Others who do

* Admirers of Goldsmith will remember how, in his 'Vicar of Wakefield' (1761), he makes the town-ladies talk of nothing else but 'high life, pictures, Shakespeare, and the musical glasses.' Even scientific men were interested in this passing fancy. Benjamin Franklin improved upon the instrument, and Gluck played 'at the Little Theatre in the Haymarket, April 23, 1746, a concerto on twenty-six drinking glasses tuned with spring water, accompanied with the whole band, being a new instrument of his own invention.'

not profess to be anything but frankly ignorant of English musical progress, shudder at the mention of the subject. The horrors of 'Tipperary' and 'Keep the home fires burning,' and the manner in which these ditties were rendered during the war, are still fresh in their retentive memory. 'Do the English,' they innocently ask, 'only compose and sing hymns?'

Parisians no doubt have forgotten that 'The Bohemian Girl' once was the rage at Paris. Opera was in a bad way, and Balfe, being a very daring person, convinced the management of the period that by transferring Arline and her visionary 'marble halls,' the insouciant Thaddeus, the moody Arnheim, and the *farouche* Devilshoof, from England to France, money would be made. A week after the production Balfe wrote to a friend: 'My old "girl" has saved the situation.'

GEORGE CECIL.

ROME

The summer musical season at Rome, is as usual decidedly flat, and although this year the city has been filled to overflowing for the Congress of the Catholic Young Men's Societies, in which over thirty thousand youths participated, this event was not productive of any musical celebration worthy of record, excepting perhaps the concert given in the Vatican by the band of the Gendarmes for the seventh anniversary of the Pope's coronation.

The autumn opera season is at present running at the Morgana Theatre, with 'La forza del destino,' 'Traviata,' 'Faust,' 'Ruy-Blas,' 'Jone,' 'Lohengrin'; and at the open-air theatre La Pariola, a successful season with 'La Bohème,' 'Madame Butterfly,' and 'Aida' has just finished.

The widow of Caruso has generously offered to found a ward for 'little singers' in the children's asylum of Marchiaro (Naples), in memory of her husband. The ward will consist of a large hall for concerts, &c., with dormitory and schools for fifty children who show a musical tendency. The cost of erection is calculated at half a million Italian lire, and the annual maintenance at a hundred thousand lire. The director of the New York Metropolitan has been invited to act as treasurer of the committee.

The long talked of monument to Palestrina is at last an accomplished fact, and on October 2 a statue to the great polyphonist will be unveiled in his native town of Palestrina. The celebrations will be continued throughout the following week, and will include a performance of the Missæ Pape Marcellò and three concerts of Palestrinian music, besides a band contest presided over by Vessella. The direction of the concerts has been entrusted to Casimiri, who is undoubtedly the finest interpreter of Palestrina at the present day.

LEONARD PEYTON.

SPAIN

SAN SEBASTIAN

During the summer months the musical activities of Spain concentrate themselves in the beautiful sea-resort of San Sebastian. Owing to the unsettled outlook in Morocco—which reacts upon the vital ganglion of Spain to a greater extent perhaps than is generally imagined—musical life here has not quite assumed its wonted aspect. In addition came the exaggerated demands of the orchestral musicians, a factor which decided the Casino management to reduce the strength of the band to fifty performers. Under these conditions it was not deemed advisable to re-engage Señor Arbos, the conductor of the Madrid Symphony Orchestra. With such resources the choice of really high-class programmes would obviously have been hampered owing to the impossibility of executing the more important orchestral compositions of to-day. For these reasons the 'Concerts artistiques' have lost much of their former distinction, the scheme having had to be changed so as to allot the major part of the programme to the soloist of the moment.

The entire charge of the concerts, both artistic and popular, rests with the permanent conductor of the Casino Society, Señor A. Larrocha, who is discharging a not always congenial task with much credit. At all events, he

makes the most of limitations unavoidably imposed, and, as a rule, succeeds in presenting thoroughly acceptable readings of the concerted numbers. It must be added that the band comprises some very good performers, and leaves nothing to be desired in the way of efficiency.

Since July 4 there has been a continual coming and going of instrumental soloists. They mostly appear at two or three concerts in succession, a system that reflects the incidence of the still prevalent passport restrictions. I can speak only of those artists who were announced during August, and must content myself with citing the names of others, along with the chief works performed. In the order of appearances these were Mlle. Lucée Caffaret (pianoforte—concertos by Saint-Saëns, Schumann, and Grieg); M. Maurice Maréchal (violinello—concertos by Saint-Saëns, Schumann, and Lalo); Madame Wanda Landowska (concertos by Mozart and Bach). The first artist of the August group that I heard was Señor Fernandez Bordas, a violinist of Madrid, who, although not revealing an impeccable technique, atoned for some shortcomings by refined readings of works such as Mendelssohn's E minor and Mozart's D major Concertos. Next I heard M. Fernand Pollain, a violoncellist of Paris, who, curiously enough, in concertos by Haydn, Saint-Saëns, and Boccherini, presented exactly the reverse qualities. Probably the biggest hit of the season was made by the Lyonnese pianist, M. Eugène Reuchsel, who wields a technique such as only very few exponents possess. Seeing that he is barely nineteen years of age, it would be unreasonable to demand maturity of taste, but his lack was severely felt in smaller works of Chopin, Debussy, and Saint-Saëns. The last-named composer's fourth Concerto seemed under M. Reuchsel's hands to serve merely for a display of stupendous technique. On the other hand, he gave us a singularly fine interpretation of Liszt's Concerto No. 1. On August 22, 24, and 26, the Russian violinist, M. Serge Teneenbaum, was to have appeared as soloist. But he came no further than the Spanish frontier, where the authorities turned him back.

As many foreign artists elected to be heard in works that revealed little discrimination, I must not close without endeavouring to impress upon all who desire to be heard in Spain, the importance of not presenting pseudo-Spanish art. During my stay in the Peninsula I was happily afforded every facility for studying the real creative art of the country, both in its exemplification of folk-music and in the works of the foremost Spanish composers. Thus I have come to understand the nature of the affront to national susceptibilities that is gratuitously proffered by works that seek superficially to capture the Iberian spirit and idiom. W. HARMANS.

Miscellaneous

At Bishopsgate Institute, E.C., Mr. Francis W. Sutton has arranged to give a series of twelve luncheon-hour chamber concerts on Mondays from October 10. It is hoped to include in the programmes string quartets; pianoforte quintets, quartets, and trios; sonatas; and incidental items such as arrangements of popular works, with occasional use of the organ.

The Music Society whose secretarial address is 37, Gordon Square, W.C. 1, announces a season of six concerts at St. John's Institute, Tufton Street, Westminster, from October 11 to March 14. The programmes promise a number of modern chamber works, some for the first time.

On resigning the honorary conductorship of the Battersea Clapham, and Wandsworth Choral Union, Mr. George Lane was presented with a gold watch in memory of eighteen years of happy work. His successor is Mr. D. Ritson Smith.

The eighteen weeks' season of Gilbert and Sullivan Opera at Princes Theatre, London, opens on October 3 with 'The Gondoliers.'

Madame Agnes Larkcom has returned from a year's tour to America, Japan, Hong Kong, and Australia.

The Royal Carl Rosa Opera Company will be at Covent Garden from October 17 to December 10.

Answers to Correspondents

S. W. H.—We have not space to refer to all the articles on the subject. Perhaps you can get access to the past volumes of the *Musical Times* and hunt them up. A valuable book for lecture purposes is Curwen's 'Studies in Worship Music.' We believe it is now out of print, but there must be some copies get-at-able. Perhaps it is in your public library. The descant book to which you refer is probably either 'The Tenor Tune Book' (Faith Press) or Dr. Alan Gray's 'Collection of Descants' (Cambridge University Press). Obtain also the pamphlets issued by the Church Music Society (Henry Frowde, Amen Corner).

'PAUL.'—No doubt the appliance would help you. The rate of progress, of course, depends upon frequency and regularity of use. Read the directions carefully. Perhaps the inventor will advise you if you have any special disability.

CONTENTS

	Page.
Albéric Marnard. By M.-D. Calvoceressi	683
Some Italian Composers of To-day. VII. Vittorio Gui. By Guido M. Gatti	685
The False Masterpieces of Music. By Camille Saint-Saëns	687
New Light on Early Tudor Composers. XXI. Robert Jones. By W. H. Grattan Flood	689
A Lost Handel Manuscript. By W. Barclay Squire	690
The Hereford Musical Festival. By Herbert Thompson (with Portraits)	692
Music in the Foreign Press. By M.-D. Calvoceressi	694
Modesty or Arrogance? By Alfred Kalisch	696
The Place of Music in a Liberal Education. Sir Henry Hadow's Address to the British Association. By Alfred Kalisch	697
Ad Libitum. By Feste	698
New Music	700
London Concerts	703
Chamber Music for Amateurs	704
Church and Organ Music	704
National Union of Organists' Associations. Annual Conference	704
Summer School of Church Music: The Diary of a Member (Illustrated)	706
A Dictionary of Organs and Organists	717
Letters to the Editor	715
Obituary	722
'La Chauve-Souris'	722
Sixty Years Ago	722
The London Concert Season	722
Choral Society Programmes	723
An International Chamber Music Competition	723
The Rotterdam Carillon	723
Niccolò Jommelli. By Claude Trevor	723
Music in the Provinces	725
Musical Notes from Abroad	731
Miscellaneous	733
Answers to Correspondents	734

MUSIC:

'I would I were the Glow-worm.' Four-part Song for Mixed Voices. Arranged for S.A.T.B. by HAROLD RHODES

TWO EXTRA SUPPLEMENTS are given with this Number:

1. 'Orpheus with his lute.' Part-Song arranged for S.A.T.B. By Edward German.
2. Competition Festival Record.

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

CHAMBERS, H. A.—"Author of Life Divine." Anthem. (No. 1091, Novello's Octavo Anthems.) 4d.
HANDEL.—"You see, my friends" and "Amaz'd to find the foe so near." Recitative and Air from "Belshazzar." 1s.

HOWELLS, H.—Three Psalm Preludes. (Original Compositions for the Organ, New Series, Nos. 82, 83, and 84.) 1s. 6d. each.

JAMES, C. E.—"None other Lamb." Hymn Tune. "Mona." 1d.

NORTH, J. W. ALLEN.—"They that sow in tears." Anthem. 4d.

PALMER, C. C.—"Thema Ostinata." (No. 85, Original Compositions for the Organ, New Series.) 1s. 6d.

RHODES, HAROLD.—"I would I were the glow-worm." Part-song for S.A.T.B., set to the London-derry Air. (No. 944, *The Musical Times*.) 2d.

SCHOOL MUSIC REVIEW (No. 352), contains the following music in both notations: "The Rainbow." Union Song. By ALEC ROWLEY. "Let us o'er the waters go." Union Song. Arranged from an Egyptian Tune by EDMONDSTOUNE DUNCAN. 2d.

DURING THE LAST MONTH—(continued).

THOMSON, D. C.—"The Knight of Bethlehem." Song. 2s.

TONIC SOL-FA SERIES:

No. 2359. "The Evening Star." Four-part Song. G. TOOTELL. 3d.

No. 2360. "Tewkesbury Road." Four-part Song. E. T. SWERTING. 3d.

No. 2365. "Corinna." Three-part Song for Female Voices. ETHEL BOYCE. 3d.

No. 2366. "Sing we and chaunt it." Ballet for Five Voices. T. MORLEY. 2d.

No. 2367. "Sweet and Low" (Songs from "The Princess," No. 1). Part-Song for Female Voices. G. T. HOLST. 2d.

No. 2368. "Orpheus with his lute." Four-part Song, arranged for Mixed Voices. EDWARD GERMAN. 3d.

No. 2369. "The Village Blacksmith." Part-Song for Mixed Voices. Arranged by ERNEST NEWTON. WEISS. 3d.

TRUMAN, ERNEST.—Grand Pedal Solo on "O Sanctissima." For Organ. 1s. 6d.

TWENTY Short and Easy Pieces for the Organ, by various Composers. Set IV. 5s.

WALE, W. H.—"God is our Hope and Strength." Motet for Men's Voices, with Organ Accompaniment. 1s. 6d.

WILLIAMS, C. LEE.—Twelve Chants. 2d.

WOOD-SMITH, R. F.—Miniature Suite for String Quartet. Score, 2s. Set of Parts, 4s.

PUBLISHED FOR

THE H. W. GRAY CO., NEW YORK.

BILBRO, M.—"I love Thee, my Saviour." Sacred Song. 60 cents (2s. 6d.).

DONOVAN, R. F.—Te Deum laudamus in E. 20 cents (10d.).

FORSYTH, C.—"To America." A Choral Rhythm for Mixed Voices. 15 cents (8d.).

HALL, W. H.—"The Watchman of the Lord." Short Anthem for Advent or General Use. 12 cents (6d.).

JEPSON, H. B.—Second Sonata. A Pageant for the Organ. \$2.50 (10s.).

LEMARE, C.—"Dream Song." Song.

MARTIN, M. P.A.—Introsits for Sundays and Holy Days.

FOR SALE.—Magnificent 3-Manual and Pedal REED ORGAN, by Mason & Hanlin. Gilded pipe from 32 stops, excellent condition. Would suit small church, mission, or large private house. Cheap for cash. Styles, 114, Lonsdale Street, W. Hull.

FOR SALE.—PIANO PEDAL BOARD ATTACHMENT AND STOOL. CCC-F. R.C.O. Scale. Condition as new. Price, £10. For particulars, Mrs. Hinton, 198, Wansted Park Road, Ilford.

MANDOLINE BANJO in case. Bargain, 35s.; or exchange for violin. Write "F. H.," 5, Berthwick Road, Hendon, N.W. 9.

THE ORGANIST of the Foundling will shortly have a VACANCY for a Pupil-Assistant. Apply by letter to Dr. Davan Wetton, 19, Pembroke Mansions, Moscow Road, W. 2.

WANTED.—Full Score, Orchestral, and Solo Parts of Philipp Emanuel Bach's 'CELLO CONCERTO' Full particulars and price to be sent to Townsend & Thomson, 79, George Street, Edinburgh.

BASS VOCALISTS should buy "SONGS OF THE NIGHT" (OAKLEY). Two sets: Nos. 1-4 and 5-7. Price, 2s. each set. Weekes & Co., 14, Hanover Street, W. 1.

WILL anyone SHARE *Musical Times*? Can be posted within first week of publication. Old copies of last three. "D. M. H.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

ORCHESTRAL MUSIC and ORCHESTRAL PARTS to Oratorios, Cantatas. List on receipt of stamp "S.," 9, Beaufort Gardens, Ilford.

ELKIN & CO.'S PIANO AND STRING SERIES.

A NEW SERIES OF GOOD MODERN PIECES SPECIALLY ARRANGED FOR PIANO,
TWO VIOLINS, 'CELLO, AND BASS *AD LIB.*

- | | | | |
|---------------------------------|--------------|---------------------------|-----------------|
| 1. CARISSIMA | Edward Elgar | 8. REVERIE... .. | Ed. MacDowell |
| 2. ROSEMARY | Edward Elgar | 9. DREAM CASTLES | Brian Hope |
| 3. INTERMEZZO | Cyril Scott | 10. NOCTURNETTE | Brian Hope |
| 4. PASSACAGLIA | Cyril Scott | 11. TWO EASTERN SONGS | Agnes Mary Lang |
| 5. THREE LITTLE WALTZES (No. 1) | Cyril Scott | 12. CORONACH | Edgar Barratt |
| 6. THREE LITTLE WALTZES (No. 2) | Cyril Scott | 13. MENUET ANTIQUE | Robert Elkin |
| 7. VESPERALE | Cyril Scott | | |

Price, each, 2s. 6d. net.

"An excellent new departure. . . . Should be extremely popular in places where resources are limited, and light but not noisy music is required."—*Musical Opinion.*

ELKIN & CO., LTD.,

8 & 10, BEAK STREET, REGENT STREET, LONDON, W.1.
AND OF ALL MUSIC SELLERS.

ESSAY. — A.R.C.O. — "THE RUDIMENTS OF CRITICISM." Four valuable models with hints. Enclose 3s. 6d. to "Essay," c/o Novello & Co., Ltd., 160, Wardour Street, W.1.

LITHOGRAPHING AND DUPLICATING. Send MS. and stamp for estimate, Ibbotson & Co., 25, York Street, Wakefield.

CHAMBER ORGAN FOR SALE.

THREE-MANUAL ELECTRIC ORGAN (the property of W. H. Allen, Esq., Bronham House, Bedford), built by Norman & Beard in 1903, containing 19 stops and 8 couplers, detached console, electric motor and blower.

Perfect condition - - Price £1,500.

Apply to William Hill & Son and Norman & Beard, Ltd., 372, York Road, Camden Road, London, N. 7.

MUSICAL COMPOSITIONS REVISED.

LYRICS SET TO MUSIC, MELODIES HARMONIZED, MUSIC TRANSPOSED AND COPIED, BAND PARTS WRITTEN, MSS. PREPARED FOR PUBLICATION BY A MASTER HAND, ACCOMPANIMENTS OF DISTINCTION WRITTEN TO SONGS.

For terms, write, A. CARRINGTON BRIGGS, Glengholme, The Common, Hessle, E. Yorks.

WIGMORE HALL.

CLASSICAL CONCERT

WEDNESDAY, OCTOBER 5th, at 8.15.

Under the direction of A. E. MILGROM.

KONTOROVITCH (Violin).

OTSCHARKOFF ('Cello).

KRISH (Piano).

KITTY LACKINGTON (Contralto).

Tickets 5s. 9d., 3s., 2s. 4d.,

At the Hall, and at MILGROM'S CONCERT DIRECTION,
124, REGENT STREET, W.1 (near Queen's Hall).
Phone: Mayfair 4123.

WILL BE PUBLISHED THIS MONTH.

FUGUE IN C MINOR

By J. S. BACH.

TRANSCRIBED FOR FULL ORCHESTRA
By EDWARD ELGAR.

Full Score - 10s. 6d. String Parts - 3s. 4d.
Wind Parts (on hire only).

London: NOVELLO AND COMPANY, Limited.

"Through the night of doubt and sorrow."

New Setting for Congregational Singing with Faux Bourdon (optional) and Free Organ Accompaniment to Unison verses

BY
DR. WALKER ROBSON.

PRICE THREEPENCE.

JOHN TRAPP, 9, BROADWAY PARADE, CROUCH END, N.8.

Re NICHOLSON & LORD, Ltd., Vicarage Place,
Walsall, Pipe-Organ Builders.

Sale by Tender of the old-established BUSINESS
carried on by the above, consisting of

- (1) LEASEHOLD PREMISES.
- (2) GOODWILL AND NAME.
- (3) THE VALUABLE TUNING CONTRACTS.
- (4) THE BUSINESS AS A GOING CONCERN.

The Premises are well and adequately adapted and equipped with modern machinery for the manufacturing and erection of Pipe Organs and all kinds of woodwork, and the purchaser of Lots 1 and 2 is to have the option of taking the whole or any portion of the stock, machinery, and plant at a valuation.

For further particulars and forms of Tender, with dates to view and date of opening tenders, apply to Messrs.

MELLORS, BASDEN, & MELLORS, Chartered Accountants,

1, King John's Chambers, Nottingham.

POPPLETON & APPLEBY, Chartered Accountants,

Corporation Street, Birmingham.

VINCENT & GOODRICH, Incorporated Accountants,

13, Queen Street, London, E.C.4.

COMPOSITIONS

BY
EDWARD BUNNETT, Mus. D., CANTAB.

SERVICES.

TE DEUM IN A—FOUR VOICES	4d.
BENEDICTUS IN A—FOUR VOICES	3d.
TE DEUM IN F—CHANT FORM	3d.
BENEDICTUS IN F	2d.
BENEDICTUS AND JUBILATE IN F	4d.
COMMUNION SERVICE IN G—FOR MEN'S VOICES ONLY	1s.

ANTIEMS.

BLESSED BE THOU—FOUR VOICES	4d.
TONIC SOL-FA	2d.
THINE, O LORD—SHORT ANTHEM	2d.
I WAS GLAD—FOUR VOICES	4d.
TONIC SOL-FA	2d.
THE LORD IS MY SHEPHERD	4d.
O HOW AMIABLE—SOLO AND CHORUS	4d.

ORGAN MUSIC.

INTRODUCTION, AIR WITH VARIATIONS, AND	5. d.
FINALE FUGATO IN B FLAT	2 0
TWELVE SHORT AND EASY PIECES (1ST SET)	2 0
(2ND SET)	2 6
ANDANTINO IN G FLAT	1 6
AVE MARIA	1 6
TWO SHORT PIECES—LARGHETTO IN F AND PASTORALE	1 6
IN A	1 6
TWO SKETCHES—ADAGIO IN F SHARP AND ANDANTE IN	2 0
D FLAT	2 0

London: NOVELLO AND COMPANY, Limited.

"Such settings as these cannot do otherwise than tend to popularise the Church Service."—*Musical Standard*, June 6th, 1921.

"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1921.

"Admirably adapted to meet the requirements of the majority of choirs and congregations." "Deserve extensive recognition and use."

—*Musical News*, September 4 and 25, 1921.

Also recommended by the *Guardian*, *Church Times*, &c., &c.

POPULAR CHURCH MUSIC

BY
J. H. MAUNDER.

CHRISTMAS ANTHEMS.

	Staff Notation.	Tonic Sol-fa.
Anthem—Christians, Awake	4d.	3d.
Carol—Once in Bethlehem	3d.	2d.
Two Christmas Carols	4d.	3d.

SERVICES

SERVICE IN G	2s.	1s. 4d.
Or, separately:—		
Te Deum	4d.	3d.
Benedicite, omnia Opera	3d.	3d.
Benedictus	3d.	3d.
Jubilate	4d.	3d.
Office for the Holy Communion	10d.	8d.
Pater Noster from the above	3d.	3d.
Amen ditto	1½d.	1½d.
Magnificat and Nunc dimittis	4d.	3d.
SERVICE IN CHANT FORM (No. 1)	1s. 4d.	10d.
Or, separately:—		
Te Deum, &c., with Kyrie	4d.	3d.
Office for the Holy Communion	8d.	6d.
Magnificat and Nunc dimittis	4d.	3d.
Te Deum in B flat	4d.	3d.
Magnificat and Nunc dimittis in C (partly Unison)	4d.	2d.
Magnificat and Nunc dimittis in D	4d.	3d.

ORGAN.

Voix Seraphique (for Recitals)	2s.	—
CHURCH CANTATA.		
Penitence, Pardon, and Peace (for General use)	2s.	1s. 4d.

London: NOVELLO AND COMPANY, Limited.

FOURTH IMPRESSION.

"JUST AS I AM."

ANTHEM FOR TENOR AND CHOIR

BY REV. CANON JARVIS.

PRICE THREEPENCE.

London: NOVELLO AND COMPANY, Limited.

CHORAL MUSIC

FOR MIXED-VOICES UNACCOMPANIED

BY
BASIL HARWOOD.

MOTET: "A HEAVY HEART." ... 6d.
(Composed for the Westminster Abbey Special Choir.)

PART-SONGS:

"TO MUSIC" ... 3d.
(Composed for the Bristol Madrigal Society.)

"TELL ME, I CHARGE YOU" ... 6d.

London: NOVELLO & COMPANY, Limited.

"MESSE ROYALE"

IN THE SECOND MODE

BY
HENRY DUMONT.ENGLISH EDITION, WITH ORGAN AND VOCAL
(FAUX-BOURDON) ACCOMPANIMENTSBY
GODFREY SCEATS.

W. PAXTON & CO., LTD.

ONE SHILLING SET.

LANDS OF JOY AND LIBERTY

CHORAL SONG FOR CHORUS AND ORCHESTRA

BY
C. STANLEY SMALLMAN.

(Written to commemorate Armistice Day, 1918.)

PRICE SIXPENCE

London: NOVELLO AND COMPANY, Limited.

T. MEE PATTISON'S POPULAR CANTATA

THE ANCIENT MARINER

30th 1,000.

Vocal Score, 2s. 6d. Choruses only, 1s. 3d.

Band Parts may be hired.

London: NOVELLO AND COMPANY, Limited.

MINOR MELODIES

Lyrics and Songs for Musical Setting

BY
J. M. STUART-YOUNG.

Ready about May, 1921, through Messrs. T. & A. CONSTABLE, at the University Press, Edinburgh, at 10s. 6d. net per copy, to the general public, first edition of 2,000 copies 250 pp., Crown 8vo.

NOTE.—Composers may secure single copies on sending one or more of their published songs, as proof of their bona fides, and 1s. 6d. (to cover cost of packing and postage) to

THE MISSES HARVEY, TYPISTS,

45, ST. ALBAN'S ROAD, SEVEN KINGS, ESSEX.

"MINOR MELODIES" will be followed a few months later by a second volume of Lyrics, this time with more tropical settings (Mr. Stuart-Young is permanently resident in West Africa) under the caption of "THE SEDUCTIVE COAST." Composers who acquire "Minor Melodies," and who wish to hold an early reserve on the Lyrics now being written, should ask the Misses HARVEY to note down their wish for the new volume. It will be supplied to composers on the same terms (cost of postage and packing only).

TO CHORAL SOCIETIES.

MESSRS. NOVELLO & CO., LIMITED, beg leave to announce that they have a good supply of Copies of the

HANDEL FESTIVAL SELECTIONS

FOR THE YEARS 1906 AND 1912,

which they will supply in quantities to Choral Societies only at the special price of ONE SHILLING NET.

1906.

PART I. (174 pages.)

A SELECTION FROM "ISRAEL IN EGYPT."

- | | | |
|-----|-----------------|-----------------------------------|
| No. | | |
| 1. | RECIT. | Now there arose a new King |
| 2. | DOUBLE CHORUS | And the children of Israel sighed |
| 6. | DOUBLE CHORUS | He spake the word |
| 7. | DOUBLE CHORUS | He gave them hailstones for rain |
| 12. | DOUBLE CHORUS | He rebuked the Red Sea |
| 13. | DOUBLE CHORUS | He led them through the deep |
| 14. | CHORUS | But the waters |
| 15. | DOUBLE CHORUS | And Israel saw that great work |
| 16. | CHORUS | And believed the Lord |
| 22. | DUET | The Lord is a man of war |
| 24. | DOUBLE CHORUS | Thy right hand, O Lord |
| 28. | AIR | The enemy said |
| 34. | AIR | Thou shalt bring them in |
| 35. | DOUBLE CHORUS | The Lord shall reign |
| 36. | RECIT. | For the horse of Pharaoh |
| 37. | DOUBLE CHORUS | The Lord shall reign |
| 38. | RECIT. | And Miriam the prophetess |
| 39. | SOLO AND CHORUS | Sing ye to the Lord |

PART II.

MISCELLANEOUS SELECTION.

- | | | |
|----------------|-----|---|
| OVERTURE | ... | "Siroe" |
| AIR | ... | Return, O God of Hosts (<i>Samson</i>) |
| CHORUS | ... | See the proud chief (<i>Deborah</i>) |
| AIR | ... | More sweet is that name (<i>Semele</i>) |
| AIR | ... | Oh! had I Jubal's lyre (<i>Joshua</i>) |
| RECIT. AND AIR | ... | I rage (<i>Acis and Galatea</i>) |
| | ... | O ruddier than the cherry (<i>Acis and Galatea</i>) |
| CHORUS | ... | Then round about the starry throne (<i>Samson</i>) |
| AIR | ... | Lord, to Thee (<i>Theodora</i>) |
| MENUET | ... | "Berenice" |
| AIR AND CHORUS | ... | Still caressing, and caressed (<i>Alceste</i>) |
| RECIT. AND AIR | ... | {Where shall I fly? } (<i>Hercules</i>) |
| | ... | {See, see they come } (<i>Hercules</i>) |
| AIR AND CHORUS | ... | The trumpet's loud clangor (<i>Ode for St. Cecilia's Day</i>) |
| CHORUS | ... | Gird on thy sword (<i>Saul</i>) |

APPENDIX.

- | | | |
|--------|-----|---|
| AIR | ... | Care Selve (<i>Atalanta</i>) |
| RECIT. | ... | Fron di tenere } (<i>Xerxes</i>) |
| AIR | ... | Ombra ma fu } (<i>Xerxes</i>) |
| AIR | ... | Si tra i ceppi (<i>Berenice</i>) |
| AIR | ... | Let the bright Seraphim (<i>Samson</i>) |

1912.

PART I. (191 pages.)

A SELECTION FROM "SAMSON."

- | | | |
|-----|----------|------------------------------------|
| No. | | |
| 1. | OVERTURE | |
| 3. | CHORUS | Awake the trumpet's lofty sound |
| 13. | RECIT. | Matchless in might |
| 14. | AIR | Total eclipse |
| 16. | CHORUS | O first created beam |
| 20. | RECIT. | The good we wish for |
| 21. | AIR | Thy glorious deeds |
| 31. | CHORUS | Then round about the starry throne |
| 35. | AIR | Return, O God of hosts |
| 57. | AIR | Honour and arms |
| 67. | CHORUS | Fixed in His everlasting seat |
| 78. | AIR | Great Dagon has subdued our foe |
| 79. | CHORUS | Great Dagon has subdued our foe |
| 87. | AIR | Ye sons of Israel |
| 88. | CHORUS | Weep, Israel |
| 95. | AIR | Let the bright Seraphim |
| 96. | CHORUS | Let their celestial concerts |

PART II.

MISCELLANEOUS SELECTION.

- | | | |
|-----------------|-----|--|
| ORCHESTRA | ... | Concerto Grosso for Strings (No. 1) |
| CHORUS | ... | Wretched lovers (<i>Acis and Galatea</i>) |
| RECIT. AND AIR | { | Rasserena, O Madre { (<i>Sosarme</i>) |
| | { | Rendi 'l sereno al ciglio { (<i>Sosarme</i>) |
| AIR | ... | Lusinghe più care (<i>Alessandra</i>) |
| RECIT. AND AIR | { | Lo, here my love { (<i>Acis and Galatea</i>) |
| | { | Love in her eyes { (<i>Acis and Galatea</i>) |
| CHORUS | ... | Ye tutelar gods (<i>Belshazzar</i>) |
| AIR | ... | Vinto è l' amor (<i>Ottone</i>) |
| ORCHESTRA | ... | Dance of Sailors (<i>Rodrigo</i>) |
| RECIT. AND AIR | { | Tyrannic love { (<i>Susanna</i>) |
| | { | Ye verdant hills { (<i>Susanna</i>) |
| SOLO AND CHORUS | ... | As from the power (<i>St. Cecilia's Day</i>) |

APPENDIX.

- | | | |
|----------------|-----|--|
| RECIT. AND AIR | { | O worse than death { (<i>Theodora</i>) |
| | { | Angels, ever bright and fair { (<i>Theodora</i>) |
| RECIT. AND AIR | { | Deeper and deeper still { (<i>Jephtha</i>) |
| | { | Waft her, Angels { (<i>Jephtha</i>) |
| RECIT. AND AIR | { | Fron di Tenere { (<i>Serse</i>) |
| | { | Ombra mai fu { (<i>Serse</i>) |
| AIR | ... | Del Minacciar del vento (<i>Ottone</i>) |
| ORCHESTRA | ... | Overture (<i>Giustino</i>) |
| AIR | ... | Si tra i ceppi (<i>Berenice</i>) |
| AIR | ... | "Oh! had I Jubal's lyre" (<i>Joshua</i>) |
| AIR | ... | Where'er you walk (<i>Semele</i>) |
| RECIT. AND AIR | { | I feel the Deity within { (<i>Judas</i>) |
| | { | Arm, arm, ye brave { (<i>Judas</i>) |

LONDON: NOVELLO AND COMPANY, LIMITED.

"Serbian and Macedonian Folk-Songs."

FOR

LECTURES AND CLASS-SINGING

COLLECTED BY

RICHARD J. C. CHANTER.

COMPLETE, FOUR SHILLINGS NET CASH.

CARY & CO.,

13-15, MORTIMER STREET, LONDON, W.1.

TO CONTRALTOS.

"THE IRISH WIDOW'S LAMENT FOR HER SON."

TONE-POEM FOR ORGAN, CONTRALTO VOICE,
AND HARP (OR PIANOFORTE)

BY

A. M. GIFFORD.

WORDS BY

LILY MARCUS.

Price, Two Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Or from the Composer, "Avondale," Victoria Avenue, Hunstanton.

A COMMUNION SERVICE IN MODAL STYLE
FOR UNISON SINGING.

BY C. E. HOVLAND.

Organ copies, 6d. People's part, 3d. Postage extra.

London: NOVELLO AND COMPANY, LIMITED.

BLACKBURN'S EDITION OF ORATORIOS

Edited by ARTHUR PEARSON.

HYMN OF PRAISE.
ST. PAUL.
CREATION.JUDAS.
ELIJAH.
WOMAN OF SAMARIA.

Price 1s. 6d. each, 25% discount allowed to Choirs purchasing six copies or more.

To introduce, a sample will be sent for 1s., or the six assorted as above for 5s., post free to officials, stating position held, when sending.

Ask for samples of our SACRED CANTATAS. A large selection to choose from.

JOHN BLACKBURN LTD., MUSIC PUBLISHERS,
189, CARDIGAN ROAD, LEEDS.

JOSEPH WILLIAMS LIMITED.

EVERY CHOIRMASTER, TEACHER OF SINGING,
AND ORGANIST SHOULD READ

Church Choir Training

A NEW BOOK BY

DR. H. W. RICHARDS.

It is a relief when such an authority as Dr. H. W. Richards comes forward with a practical handbook on Choir-Training.

It contains an immense amount of concise and helpful guidance in every aspect of the Choirmaster's art—Trying a Boy's Voice—Breathing—Voice Production—Vowel Sounds—Consonants—Intonation—Expression—Balance—Ensemble—Men's Voices—Psalms and Hymns—Rehearsal and Church Music—Management of a Choir—Conducting and Teaching. "Choir-Training," by H. W. Richards, is worth its weight in treasury notes (gold not being available).

Demy 8vo, Paper Covers, 3s. net.

Cloth Boards, 5s.

The Organ Accompaniment

OF THE

Church Services

BY

H. W. RICHARDS.

MUS. DOC., ETC.

Professor of the Organ and Choir Training at the Royal Academy of Music; Organist and Choirmaster of Christ Church, Lancaster Gate, W.

This Book is intended as a practical guide to the Organ Student in his very essential work of accompaniment.

Demy 8vo, Cloth Boards, 5s. net.

Write for special Order Form to

JOSEPH WILLIAMS LIMITED,

32, GREAT PORTLAND STREET, W. 1.

REDUCED PRICE.

A
WESTMINSTER PILGRIM
 BY
SIR FREDERICK BRIDGE.

Three-hundred-and-sixty pages, Large Demy 8vo, with a Frontispiece in Colour by Sir LESLIE WARD, numerous Illustrations, and a Special Portrait of the Author by Sir WILLIAM RICHMOND, K.C.B., R.A.

TEN SHILLINGS AND SIXPENCE NET.

Stiff Paper Cover.

A few copies in the original cloth binding are still to be had at the above reduced price.

OPINIONS OF THE PRESS.

DAILY TELEGRAPH.

This cheery book . . . is playfully anecdotal . . . The author of these pleasantly written recollections . . . has much of interest to unfold.

DAILY GRAPHIC.

Under the happy title of "A Westminster Pilgrim" Sir Frederick Bridge has narrated in a vivacious manner many of the most outstanding events of his distinguished career. The volume has qualities which make it an important contribution to the history of music in England.

EVENING STANDARD.

The book must be read to be appreciated. Stories wrenched from their context do less than justice to the personality which pervades the volume.

WESTMINSTER GAZETTE.

Sir Frederick Bridge's retirement from the organ-loft at Westminster Abbey has enabled him to complete a delightful volume of reminiscences. Is a most readable book—a big one, too. Every page bristles with good things, and it would take much space to do justice to them even in a general survey.

EVENING NEWS.

Sir Frederick Bridge's own story of his long life in the service of the Church and its music is told at length; and a very beautiful spirit of devotion to his life's task runs through the pages.

SATURDAY REVIEW.

An autobiography of a chatty, gossipy order. . . . It deals now and again with serious musical topics, more particularly, of course, those which have come within the orbit of the author's own wide professional experience; and when it does so it is not only interesting, but instructive and valuable.

SPECTATOR.

Makes excellent reading . . . there are many pleasant and humorous stories.

GRAPHIC.

This handsome autobiography . . . is a very readable and happy book.

ATHENÆUM.

A pleasant and amusing record of a peaceful, busy life . . . his reminiscences are told lightly and with humour.

CITY PRESS.

A more chatty autobiography has not been published for a long while . . . is deeply interesting.

CHURCH FAMILY NEWSPAPER.

A charming book. Readers will see that "A Westminster Pilgrim" is a very pleasant companion, whose gossip will cheer other pilgrims for many days to come.

GUARDIAN.

A singularly pleasant and companionable book.

ORGANIST AND CHOIRMASTER.

This is indeed a notable book, and one which stands—and probably will stand—somewhat by itself in the whole range of English autobiographical literature: . . . it is full of humour from cover to cover.

MUSICAL NEWS.

The reader of this delightful volume has the somewhat rare experience of perusing a life-story without wondering whether he has chanced to stray into some advertisement columns.

MUSICAL STANDARD.

Concerning the book itself, it ought in justice to be added that it is a very full record of an active musical life. It is admirably arranged, excellently printed, and copiously illustrated. The "get-up" generally is all that could be desired, and one handles it with infinite pleasure.

MUSIC TRADES REVIEW.

From first to last the book is of intense interest. It is of great historical value . . . and makes exceedingly pleasant reading . . . Music-lovers must not consider their libraries complete until this new volume has been added.

THE QUEEN.

Nothing could be more sprightly—genial.

YORKSHIRE POST.

A very entertaining volume of reminiscences. More than a conventional word of praise is due to the publishers for the excellent appearance of the volume, which has no vestige of war economy about it, and has many appropriate illustrations, artistically reproduced.

LONDON: NOVELLO AND COMPANY, LIMITED.

ORIGINAL COMPOSITIONS

FOR THE
ORGAN.

(NEW SERIES.)

No.	RECENT NUMBERS	s. d.
60.	THREE CHORALE PRELUDES Harold E. Darke	3 0
61.	SOLEMN PRELUDE Hugh Blair	1 6
62.	INTERMEZZO Hugh Blair	2 3
63.	CAPRICCIETTO Hugh Blair	2 3
64.	POSTLUDE Hugh Blair	1 6
65.	POSTLUDE (with Violins <i>ad lib.</i>) A. C. Mackenzie	1 6
66.	FANTASIA ON THE TUNE "TWIRGWYN" T. J. Morgan	2 3
67.	MINUET Alfred Hollins	2 3
68.	EPITHALAMUM Alfred Hollins	2 3
69.	THREE SHORT PIECES S. Coleridge-Taylor	2 3
70.	TOCCATA A. P. F. Botly	2 3
71.	A SOUVENIR H. Douglas	2 3
72.	LAMENT J. A. Sowerbutts	2 3
73.	ELGIIAC PRELUDE G. J. Bennett	2 3
74.	CRADLE SONG R. G. Hailing	1 6
75.	CHORALE FANTASIA ON "HEINLEIN" J. E. Wallace	3 0
76.	TOCCATA AND FUGUE ("The Wanderer") C. Hubert H. Parry	3 6
77.	ANDANTE RELIGIOSO Alec Rowley	1 6
78.	SCHERZO G. J. Bennett	2 3
79.	THREE PRELUDES G. J. Bennett	2 3
80.	DÉSÉPOIR Ch. Quef	1 6
81.	CAPRICE IN D FLAT J. A. Sowerbutts	2 3
82.	THREE PSALM-PRELUDES, NO. 1 Herbert Howells	1 6
83.	" " " NO. 2 Herbert Howells	1 6
84.	" " " NO. 3 Herbert Howells	1 6
85.	TEMA OSTINATA C. Charlton Palmer	1 6

London: NOVELLO AND COMPANY, Limited.

COMPOSITIONS FOR THE ORGAN

BY
GEO. P. ALLEN,
Mus. Doc., F.R.C.O., L.R.A.M.

No.		s.	d.
1.	Fantasia on Hymn Tune "Abide with me" ...	3	0
2.	Concert Fantasia in C	2	6
3.	Grand Chœur in D	2	0
4.	Andantino in C	2	0
	Also transposed to the Key of D for Violin or Violoncello and Pianoforte	2	0
5.	Fantasia on Carol "Christians, awake" ...	2	6

London: NOVELLO AND COMPANY, Limited.

Sacred Songs by Joseph H. Adams.

"THE SAVIOUR OF THE WORLD."
"SUN OF MY SOUL."
"THE GENTLE SHEPHERD."
"DIVINE LOVE."
"THE LORD IS MY SHEPHERD"
"LEAD, KINDLY LIGHT."
"THE NAZARENE."
"THE PROMISE OF PEACE."
"JESU, LOVER OF MY SOUL" (A. C. BROOKES).

In keys to suit all voices, Two Shillings each.

THE JOSEPH ADAMS MUSIC PUBLISHING CO.,
15, CANNON PASSAGE, BIRMINGHAM.

JUST PUBLISHED.

TWO PIECES

FOR SMALL ORCHESTRA.

BY

HAROLD RAWLINSON.

SERENADE.

	s. d.
String Parts	2 0
Wind Parts	1 8
Pianoforte Solo	2 3

AUBADE.

	s. d.
String Parts	2 8
Wind Parts	3 4
Pianoforte Solo	2 3

London: NOVELLO AND COMPANY, Limited.

WILLIAM BAINES'
FOUR SKETCHES FOR PIANO.

1. THE CHIMES.
2. ONLY A FEW WOODEN SOLDIERS.
3. DREAMING.
4. LITTLE IMPS.

Price, 2s. net each.

Played by FREDERIC DAWSON, Esq.

BANKS & SON, MUSIC PUBLISHERS, YORK.

JUST PUBLISHED.

SELECTION FROM
HIAWATHA'S WEDDING-FEAST

COMPOSED BY

S. COLERIDGE-TAYLOR.

Op. 30, No. 1.

ARRANGEMENT FOR SMALL ORCHESTRA

BY

W. G. ROSS.

	s. d.
Pianoforte Conductor	2 3
String Parts	8 3
Wind Parts, &c.	15 6

London: NOVELLO AND COMPANY, Limited.

GUIDE TO CANDIDATES FOR THE
A.R.C.M. DIPLOMA PIANO TEACHERS'
EXAMINATION.

Price 1s. 8d. post free.

By ARTHUR FILLINGHAM, A.R.C.M.,
3, The Crescent, Roundhay, Leeds, Yorks.

FULL FATHOM FIVE. Madrigal for Male
Quartet, by Arthur Mangelndorff. Price 4d. Novello & Co., Ltd.,
160, Wardour Street, London, and from Arthur Ellarshaw, 497,
Coventry Road, Birmingham.

THE "STAR" EDITION OF THE ORATORIOS

Old Notation and Tonic Sol-fa together.

NOW READY.

PRICE					PRICE
2/6	CREATION -	-	-	-	HAYDN
	ELIJAH -	-	-	-	MENDELSSOHN
	HYMN OF PRAISE	}	-	-	MENDELSSOHN
	AND LAUDA SION		-	-	
	JUDAS MACCABÆUS	-	-	-	HANDEL
EACH.	MESSIAH -	-	-	-	HANDEL
	ST. PAUL -	-	-	-	MENDELSSOHN
					2/6
					EACH.

Postage extra, 6d. per volume. Sample copy forwarded, post free, to choirmasters, &c., upon receipt of 2s. 6d.

SPECIAL TERMS TO CHOIRS AND CHORAL SOCIETIES.

SOME RECENT OPINIONS.

".... I am pleased to notice this issue, as I have often thought the combined notations would prove far more serviceable than separately. It will simplify the conductor's efforts in referring to the position of any passage he wishes to call attention to where both notations are used. Sol-faists will also have the benefit of following the instrumentation, which of itself will lead to far greater intelligence."

".... I think the book is very neatly got up, the printing clear and paper good, and the two notations very convenient."

".... I wish I had known of your edition of the 'Messiah' earlier. It is the best possible edition for a choir composed, as mine is, of Sol-faists and Staff readers. I have thoroughly recommended it, and next year will persuade all new members to have your edition."

".... I think the edition is ideal, and the Tonic Sol-fa adds greatly to its value."

W. PAXTON & CO., 95, NEW OXFORD STREET, LONDON, W.C.1.

JUST PUBLISHED.

SOLOS FROM THE SACRED CANTATAS OF JOHN SEBASTIAN BACH.

PRICE TWO SHILLINGS EACH BOOK.

FIRST SET.

SOPRANO.

AIR	Within my heart of hearts ...	<i>A Stronghold Sure</i>
AIR	Our Jesus hath for aye ...	<i>God goeth up</i>
AIR	My heart ever trusting	<i>God so loved the world</i>
AIR	O grant us, mighty Lord	<i>Jesus, now will we praise Thee</i>
AIR	Sighing, weeping ...	<i>My Spirit was in heaviness</i>

ALTO.

AIR	Thou, Whose praises never end ...	<i>Bide with us</i>
RECIT.	The Father hath appointed Him ...	<i>God goeth up</i>
AIR	My spirit Him describes ...	<i>" "</i>
AIR	Into Thy hands ...	<i>God's time is best</i>
AIR	Rejoice, ye souls, elect and holy	<i>O Light Everlasting</i>

TENOR.

AIR	Lord, to us Thyself be showing ...	<i>Bide with us</i>
RECIT.	Why hast Thou then, O God	<i>My Spirit was in heaviness</i>
AIR	Fast my bitter tears are flowing	<i>" "</i>
AIR	Rejoice, O my spirit	<i>" "</i>
RECIT.	The mighty Guardian ...	<i>Thou Guide of Israel</i>
AIR	His face my Shepherd long is hiding	<i>" "</i>
AIR	And why art thou, my soul, so fearful	<i>When will God recall</i>

BASS.

RECIT.	He comes, the Lord of lords ...	<i>God goeth up</i>
AIR	'Tis He, Who all alone ...	<i>" "</i>
RECIT.	It is not mine ...	<i>God so loved the world</i>
AIR	On my behalf ...	<i>" "</i>
RECIT.	Yea, this Thy word ...	<i>Thou Guide of Israel</i>
AIR	Whom Jesus deigns ...	<i>" "</i>
AIR	Yet silence ...	<i>When will God recall</i>

LONDON: NOVELLO AND COMPANY, LIMITED.

ALBUMS FOR THE ORGAN

PRICE SEVEN SHILLINGS EACH. CLOTH, TEN SHILLINGS EACH.

No.	No. 1.	No.	No. 5.
1. Interlude	Th. Dubois	1. Jour de Noces	J. Stuart Archer
2. Chanson de Matin	Edward Elgar	2. Festival Prelude on "Ein feste Burg"	W. Faulkes
3. Fantasia on the old melody "Urbs Beata"	W. Faulkes	3. Legend	Harvey Grace
4. There is a green hill far away	Ch. Gounod	4. Allegretto Pastorale	H. M. Higgs
5. Marche Triomphale	Alexandre Guilmant	5. Benediction Nuptiale	Alfred Hollins
6. Ave Maria	A. Henselt	6. Sursum Corda	John N. Ireland
7. Grand Chœur No. 2	Alfred Hollins	7. Alla Marcia	John N. Ireland
8. Andantino in D flat	Edwin H. Lemare	8. Adagio Cantabile	Edwin H. Lemare
9. Chanson Triste	P. Tschalkowsky	9. Fanfare	J. Lemmens
10. Prelude to "Lohengrin," Act I.	R. Wagner	10. Intermezzo	B. Luard-Selby
11. Romanza	W. Wolstenholme	11. Easter Morn	John E. West
12. Allegretto in E flat	W. Wolstenholme	12. Finale in B flat	W. Wolstenholme
No. 2.	No. 3.	No. 4.	No. 6.
1. Chanson de Nuit	Edward Elgar	1. Nocturne	Thomas F. Dunhill
2. Alla Marcia	Myles B. Foster	2. Postludium	William Faulkes
3. Minuetto	Alexandre Guilmant	3. Andante Tranquillo	H. M. Higgs
4. Lied	H. Hofmann	4. In Springtime	Alfred Hollins
5. Barcarolle	H. Hofmann	5. Madrigal	Edwin H. Lemare
6. Spring Song	Alfred Hollins	6. Triumphant March	J. Lemmens
7. The Curfew	Edward J. Horsman	7. Allegro in B flat	F. Mendelssohn-Bartholdy
8. Pastorale in E	Edwin H. Lemare	8. Choral Prelude on "Rockingham"	C. Hubert H. Parry
9. Ave Maria d'Arcadelt	Franz Liszt	9. Præludium Pastorale	J. Stainer
10. Cantique d'Amour	Theo. Wendi	10. Romance in F minor	Tschalkowsky
11. The Seraph's Strain	W. Wolstenholme	11. Romance in A flat	H. Sandiford Turner
12. Le Carillon	W. Wolstenholme	12. Festal Commemoration	John E. West
No. 3.	No. 4.	No. 5.	No. 6.
1. Scherzo in A flat	Edward C. Bairstow	1. Funeral March (Pianoforte Sonata, Op. 26)	Beethoven
2. Melody	S. Coleridge-Taylor	2. Blest are they that mourn (Requiem)	Brahms
3. Serenade	H. Hofmann	3. Funeral March (Pianoforte Sonata, Op. 35)	Chopin
4. Bridal March	Alfred Hollins	4. Funeral March	William Faulkes
5. Berceuse	Edwin H. Lemare	5. Funeral March ("Saul")	Handel
6. Melodie in E	S. Rachmaninoff	6. I know that my Redeemer liveth ("Messiah")	Handel
7. Aubade	A. Strelzki	7. Funeral March ("Lieder ohne Worte")	Mendelssohn
8. Nocturne in C sharp minor	P. Tschalkowsky	8. O rest in the Lord ("Elijah")	Mendelssohn
9. Procession to the Minister ("Lohengrin")	R. Wagner	9. Marche Solennelle	Schubert
10. Passacaglia	John E. West	10. Marche Funebre	Tschalkowsky
11. Fantasia upon the Plain-song Melody "Ad cenam Agni"	Healey Willan	11. Finale from "Symphonie Pathétique"	Tschalkowsky
12. Allegretto in A flat	W. Wolstenholme	12. Lament	John E. West
No. 3.	No. 4.	No. 5.	No. 6.
1. Arietta	S. Coleridge-Taylor	1. Choral Prelude, "In dulci júbilo"	J. S. Bach
2. Souvenir de Printemps	Joseph Holbrooke	2. Pastoral Symphony ("Christmas Oratorio")	J. S. Bach
3. Andante in D	Alfred Hollins	3. Quern Vixit, Pastores	W. T. Best
4. Pavane in A	Bernard Johnson	4. Venite in Bethlehem	W. T. Best
5. Harmonies du Soir	Sigfrid Karg-Elert	5. December—Christmas Morn	Frederic H. Cowen
6. Grand Cortège	Edwin H. Lemare	6. Fantasia on Old Christmas Carols	William Faulkes
7. Allegro alla Marcia	A. L. Peace	7. For unto us a Child is born ("Messiah")	Handel
8. Vision	J. Rheinberger	8. Pastorale	Theodore Kullak
9. Chant sans Paroles	P. Tschalkowsky	9. Chorus of Shepherds	J. Lemmens
10. Prelude to Act III. ("Die Meistersinger")	R. Wagner	10. Christmas Pastoral	Gustav Merkel
11. Allegro Pomposo	John E. West	11. A Christmas Pastoral	B. Luard-Selby
12. Canzona	W. Wolstenholme	12. Fantasy on Two Christmas Carols ("The First Nowell" and "Good King Wenceslas.")	John E. West

SHORT PRELUDES FOR THE ORGAN

PRICE TWO SHILLINGS EACH BOOK.

These Short Preludes are intended for use chiefly as Introductory Voluntaries to Divine Service more especially in those churches where the time allowed for such is, of necessity, somewhat limited.

No.	Book I.	No.	Book IV.
1. Andante Grazioso	Thomas Adams	1. "Elevation"—Andante e Legato	Thomas Adams
2. Andante	W. G. Alcock	2. Andante Religioso	Myles B. Foster
3. Largamente	George J. Bennett	3. "Simplicity"—Andante	Barry M. Gibboly
4. Andante Religioso	Myles B. Foster	4. Largamente	R. G. Hailing
5. Andantino	Alfred Hollins	5. "Dialogue"—Andante Grazioso	Charles H. Lloyd
6. Adagio Cantabile	Alfred Hollins	6. Andantino	Arthur W. Marchant
7. Larghetto	Charles J. May	7. Con Moto Moderato	William Sewell
8. Andante con Moto	John E. West	8. Andante Amabile	William Sewell
9. Andantino quasi Allegretto	John E. West	9. Andante	Clement M. Spurling
10. Andante	W. Wolstenholme	10. Andante Sostenuto	F. Cunningham Woods
No.	Book II.	No.	Book V.
1. Andante con Moto	Thomas Adams	1. "Invocation"—Andante Grazioso	Thomas Adams
2. Con Moto	W. G. Alcock	2. Andante con Moto	Percy E. Fletcher
3. Moderato	H. A. Chambers	3. Poco Adagio	Myles B. Foster
4. Marziale, poco Lento	Myles B. Foster	4. Andante Espressivo	Ignace Gibsons
5. Moderato	Alfred Hollins	5. Adagio	Alfred Hollins
6. Andantino	Alfred Hollins	6. Poco Lento	Charles H. Lloyd
7. Adagio	Charles J. May	7. Andante Dolente	Arthur W. Marchant
8. "Hymnus"—Andante e Sostenuto	John E. West	8. Andantino con Tenerezza	William Sewell
9. Andante Serioso	John E. West	9. Andante con Moto	Clement M. Spurling
10. Adagio	W. Wolstenholme	10. Adagio Molto	F. Cunningham Woods
No.	Book III.	No.	Book VI.
1. Moderato e Legato	Thomas Adams	1. Dolente	Edmund T. Chipp
2. Moderato	W. G. Alcock	2. Andante Sostenuto	Myles B. Foster
3. Andante con Moto	George J. Bennett	3. Andantino	R. G. Hailing
4. Andante	H. A. Chambers	4. Con Moto	Alfred Hollins
5. Grazioso molto Espressivo	Myles B. Foster	5. "Communion"—Cantabile	J. Lemmens
6. "Song without Words"—Con Moto	Alfred Hollins	6. Andante Religioso	Arthur W. Marchant
7. Andante	Alfred Hollins	7. Lento	Charles J. May
8. Andante Dolente	John E. West	8. Larghetto	Albert Robins
9. Andante Pastorale	John E. West	9. Adagio e Mesto	William Sewell
10. Adagio	W. Wolstenholme	10. Andante Affettuoso	William Sewell

LONDON: NOVELLO AND COMPANY, LIMITED.

TWENTY SHORT AND EASY PIECES FOR THE ORGAN

SET I.

No.		
1.	Andante	Alfred H. Allen
2.	Spring Song	W. H. Bell
3.	Andante con Moto	G. J. Bennett
4.	Song of Thanksgiving	Josiah Booth
5.	Church Preludes No. 5	R. E. Bryson
6.	Postlude	H. Elliott Button
7.	Postlude	G. Calkin
8.	Prelude	Percy E. Fletcher
9.	Andante	J. W. Gritton
10.	Allegro Moderato	Kate Loder
11.	Allegro. Op. 21... ..	Gustav Merkel
12.	Andante. Op. 162	Gustav Merkel
13.	Introductory Voluntary on the Russian Hymn... ..	J. T. Pye
14.	Prelude No. 2	A. Redhead
15.	Larghetto and Allegro	J. Varley Roberts
16.	Allegretto Pastorale	C. Steggall
17.	Contemplation	John E. West
18.	Postlude	John E. West
19.	Moderato Maestoso	Kate Westrop
20.	Andante Pastorale	W. G. Wood

SET II.

No.		
1.	Allegretto Grazioso	George J. Bennett
2.	Church Prelude	R. Ernest Bryson
3.	Andante Tranquillo	George Calkin
4.	For Holy Communion	J. Baptiste Calkin
5.	Postlude	Percy E. Fletcher
6.	Largo	Handel
7.	Berceuse	Oliver King
8.	Adagio, from Sonata No. 2	Kuhlau
9.	Allegretto... ..	Kate Loder
10.	Andante in G	G. F. Wesley Martin
11.	Andanti Quasi Allegretto	Gustav Merkel
12.	Cavatina in G	Ernest Newton
13.	Epilogue	Joseph Rheinberger
14.	Andante in A	J. Varley Roberts
15.	Andante in G	Charles Steggall
16.	March in G	Henry Smart
17.	Andante Doloroso ("Marcia Funebre")	John E. West
18.	Pastoral Melody	John E. West
19.	Andante	Kate Westrop
20.	Allegretto Grazioso	W. G. Wood

SET III.

No.		
1.	Melody	A. Herbert Brewer
2.	Maestoso	George Calkin
3.	Ave Maria	Edward T. Chipp
4.	Interlude	Percy E. Fletcher
5.	Intermezzo	Alan Gray
6.	Postlude	Alex. Guilmant
7.	Sursum Corda	John Ireland
8.	Lieder Ohne Worte No. 22	F. Mendelssohn-Bartholdy
9.	Andante	Gustav Merkel
10.	Duetto in G	Ernest Newton
11.	Cavatina	Joachim Raff
12.	Monologue No. 5	J. Rheinberger
13.	Melody in F	Anton Rubinstein
14.	Dreaming	Schumann
15.	The Poet Speaks... ..	Schumann
16.	Soft Voluntary	B. Luard-Selby
17.	Menuetto	Berthold Tours
18.	Aspiration	John E. West
19.	Sketch in C minor	John E. West
20.	Andante con Moto	W. G. Wood

SET IV.—JUST PUBLISHED.

No.		
1.	Romance	W. H. Bell
2.	Minuet and Trio (Symphony in G minor)	W. Sterndale Bennett
3.	Canzonetta	César Cui
4.	Interlude	Th. Dubois
5.	Elegy	Edward Elgar
6.	Allegretto	Niels W. Gade
7.	Judex ("Mors et Vita")... ..	Ch. Gounod
8.	Intermezzo No. 3... ..	Alan Gray
9.	Chanson de Joie	R. G. Hailing
10.	Hymnus	A. C. Mackenzie
11.	Lieder Ohne Worte No. 44	F. Mendelssohn-Bartholdy
12.	Trio	J. Rheinberger
13.	Short Postlude	B. Luard-Selby
14.	Andante Maestoso	B. Luard-Selby
15.	Prelude	Henry Smart
16.	Fughetta	Henry Smart
17.	Choral Song	S. S. Wesley
18.	Lamentation	John E. West
19.	Allegretto Pastorale	John E. West
20.	Andante	W. G. Wood

PRICE, PAPER COVER, FIVE SHILLINGS EACH SET.

CLOTH, EIGHT SHILLINGS EACH SET.

LONDON: NOVELLO AND COMPANY, LIMITED.

VOICE TRAINING EXERCISES

BY

EMIL BEHNKE

Teacher of Voice Culture and Lecturer on Vocal Physiology,

AND

CHARLES W. PEARCE

M.A., Mus. D., F.T.C.L., F.R.C.O., Director of Studies, Trinity College of Music.

In separate Books for Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, and Bass.

Price Two Shillings and Sixpence net.

TESTIMONIALS.

"Admirable, and doubtless will prove of great utility."

"Far more precise in plan than anything I have seen."

"I like the exercises very much; they are scientific, systematic, and ingenious."

"A personal experience enables me to speak in the highest terms of Mr. Behnke's method, which is absolutely invaluable for increasing the power, resonance, and flexibility of the voice; and I am glad to be able to recommend the exercises as being thoroughly practical and most useful."

"May be safely and cordially recommended to vocal students, and even to practised singers."

"The exercises are, with great skill, arranged so as to give a maximum of benefit with a minimum of fatigue. They are melodious and natural, and are consequently pleasant of performance."

"Besides the high commendation which we can give them as voice-training exercises *per se*, they possess the additional merit of being very melodious throughout."

"The combined simplicity and utility of the plan upon which these exercises have been written will commend them to the notice of professors and students alike."

"It may be said with confidence that no better exercises for the purposes of voice cultivation are to be met with."

CHAPPELL & CO., LTD., 50, NEW BOND STREET, LONDON, W. 1.

NEW YORK. SYDNEY. MELBOURNE.

And may be had of all Music Sellers.

EUGÈNE GOOSSENS.

THREE SONGS

(FOR MEDIUM VOICE)

WITH STRING QUARTET ACCOMPANIMENT.

Op. 26.

Price - - - 5s. net cash.

ARRANGEMENTS FOR VOICE AND PIANO.

No. 1. THE APPEAL. No. 2. MELANCHOLY.

(SIR THOMAS WYATT).

(JOHN FLETCHER).

Price each - - - 2s. net cash.

No. 3. PHILOMEL.

(RICHARD BARNEFIELD).

Price - - - 2s. 6d. net cash.

J. & W. CHESTER, LTD., 11, Great Marlborough Street, W. 1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1.
Saturday, October 1, 1921.